BBC

DOCTOR WHO MAGAZINE

ISSUE 599
FEBRUARY 2024
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panini magazines

WORLD EXCLUSIVE

THE TWO DOCTORS

When David Met Ncuti!

THE NEW TARDIS

It really is bigger on the inside!

NEW YEAR NEW FACES

Taking you on a journey into the unknown and beyond in 2024!

DOCTOR WHO MAGAZINE 599 » Ncuti Gatwa and David Tennant » Bi-generation » Ruby Sunday » Russell T Davies » The new TARDIS » The new sonic screwdriver » Blue Box Peter » Meet the Crew » Sophie Aldred » Extras » A Good Man Goes to War » Comic strip

"One thing you need in this place is a chair." BBC

PULL TO OPEN

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DOCTOR WHO MAGAZINE

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WELCOME

DWM 599

Haaaaappy New Year everyone! And what a year it's been. I feel spoilt rotten since the beginning of November, and the great news is we don't even have that long to wait until Ncuti and Millie are back in the TARDIS taking us to even wilder places. New Year is a time for reflection as well as looking forward, and right now I'm reflecting on what it is I love so much about this show of ours. The beauty of it is, we all love it – well, I'm presuming you love it, otherwise you probably wouldn't be reading this – for completely different reasons. I'm going to take a risk here and confess to you all that I'm not generally a big fan of sci-fi! I know... what a stupid thing to say... I mean science fiction covers so much... to say you're not a fan of science fiction is akin to saying you don't like music. I do like music, though, I assure you. I like all sorts of music. But that's not the point. I'm not a huge traditional sci-fi fan. *Star Wars*? I can take it or leave it. *Star Trek*? It's okay. But *Doctor Who*? It's so much more than a single genre. It covers everything. Look at the recent Specials... *Star Beast*... it was as much a family drama and a story about friendship as it was about monsters. *Wild Blue Yonder*... a character-driven story touching on trust and paranoia, worthy of Kafka at his darkest. *The Giggle*? Sheer bonkers, anything-can-happen anarchy that owed as much to the Marx Brothers as it does to sci-fi. *The Church on Ruby Road*... all about family, friendship, belonging, fear and so much more.

Bearing in mind my earlier confession, I approached *Wild Blue Yonder* with less excitement than I did the others. I find it harder to relate to spaceships... but then I should have trusted that *Doctor Who* never gives us a bog-standard spaceship story. It gives us so much more. After watching it, my first reaction was, this is my favourite *Doctor Who episode*... ever! The truth is, with *Who* at its best I always think that... after every episode. The most recent one becomes my favourite. Well, not always, but often enough.

The truly great thing about *Doctor Who* is it encompasses everything. Slapstick comedy (occasionally), heartbreaking sob stories (more often than you'd think), childhood fears (the show taps into the things that had us lying awake at night, scared of the shadows or the creaks that came from who knows where), imagination, adventure, love, faith, redemption. Everything! You can't classify *Doctor Who*, that is what makes it so great.

It's been said many times that *Doctor Who* is the epitome of Britishness, and yet, to me, in some ways the show doesn't feel British at all. So much television in Britain, or the US for that matter, tends to be on one note. A gritty crime drama will no doubt be gripping, but it will also be dour and humourless. *Doctor Who* has never been afraid to use humour, and this makes it all the more lifelike. Even in the direst of situations we find things to make us laugh. We might giggle at a funeral even though our hearts are breaking. This is a thing that lots of other shows don't get. The fact that our emotions will zoom up and down and slide all over the place, and we need humour to survive and make surviving bearable.

I once asked Russell T Davies if he had been influenced by Korean Dramas (we in the know call them K-Dramas). He insisted that the only one he had seen was *Squid Game*. The reason I asked was that K-Dramas wear their hearts on their sleeves. They will have you laughing and sobbing at the same moment. *Doctor Who* does that and it does it soooo well. So, now, I no longer think of *Doctor Who* as a British show... It is a world show. It just taps into the human condition of what makes us all tick.

In the year to come, *Doctor Who* will carry on doing what it does so well... and with our new Doctor and his new companion it is going to do it in an all-new way. The future has never looked brighter. So, until next time, when we celebrate 600 issues of **DWM**, I will leave you with the promise that 2024 is going to be amazing! Let the music play on!

Jason Quinn, editor

GALLIFREY GUARDIAN

The latest official news from every corner of the *Doctor Who* universe...

GET READY FOR NCUTI GATWA'S FIRST SEASON!

Ncuti Gatwa and Millie Gibson's first season as the Fifteenth Doctor and Ruby Sunday will air in May this year on BBC One in the UK and Ireland and on Disney+ worldwide.

At the end of last year's Christmas Special, viewers were treated to a sneak peek of the eight episodes that will follow on from events of the Goblin-infested festive treat.

"The next episode is completely different," said Russell T Davies speaking at a screening of the Christmas Special. "Then the one after that is the Beatles... *The Beatles!*

"The story of the foundling on the church doorstep in the snow – that continues into the series. We come back to that church. There are people in those scenes that you don't know are there. There's a lot more to come."

Playfully, turning to Anita Dobson, who plays Mrs Flood and was sitting in the audience, he said, "What do you mean, 'Never seen a TARDIS before?' What do you mean, Dobs?!"

Previously, attending a press conference in Cardiff in November, Russell said, "The series is now worldwide on a huge international streamer. It drops on Disney at exactly the same time as BBC One. This has been a low-key launch, but Disney are going to launch it massively when Ncuti's first season comes along. That's going to be all bells and whistles."

Meanwhile, 2023's four Specials have been performing well on BBC One and iPlayer. **DWM**'s ratings expert Tom Spilsbury will be delivering a full round up of just how well they've done next issue when all the consolidated figures have been announced.

RUBY ROAD RECORDED

The novelisation of *The Church on Ruby Road* – Ncuti Gatwa's first full story after his identity-splitting introduction in *The Giggle* – will be published later this month, and will be available as a talking book in February.

Based on last year's Christmas Special, it not only provides a proper introduction to the new Doctor and his companion Ruby, but also her family. And Angela Wynter (below), who plays her grandma Cherry, was chosen to read the audiobook – with recording taking place in the first week of December last year.

The adaptation is written by fantasy writer Esmie Jikiemi-Pearson, inaugural winner of the Future Worlds Prize in 2020. She's the author of *The Principle of Moments*, which is also released this month and described by fellow writer Ben Aaronovitch as his "favourite kind of grand space opera". Beyond her literary accomplishments, Esmie is co-founder of Impact of Omission – an organisation that campaigns for the history of Britain's imperial past to be included in the curriculum.

The Church on Ruby Road is available for pre-order on CD or as a download from the usual retailers now.

ATTACK FORMATION

Also out this month, as reported last issue, is the audiobook of Sixth Doctor story *Attack of the Cybermen* read by David Banks. The cover, shown here, features a modified version of the book's original cover by artist Colin Howard.

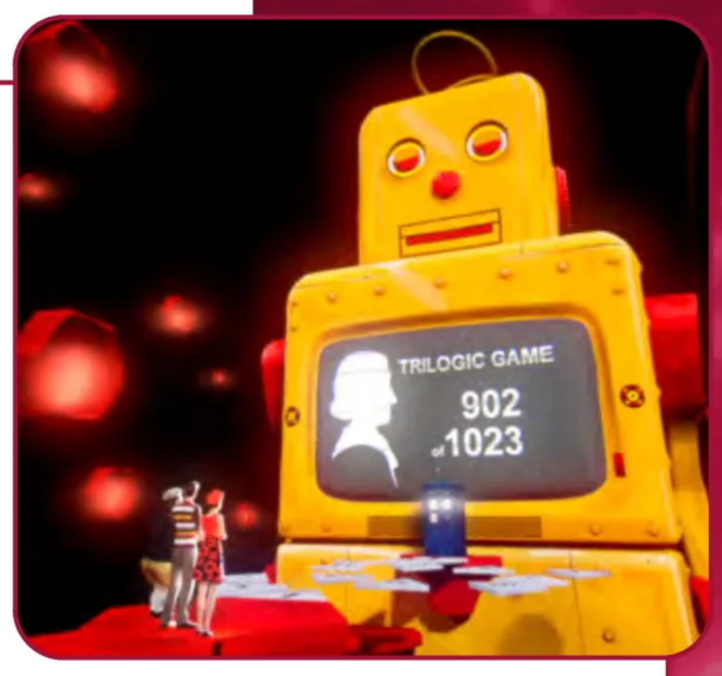
THE FIRST TOYROOM

The Doctor's first encounter with the Toymaker – over 57 years before *The Giggle* – is to be released on DVD, Blu-ray and Steelbook. All four episodes of *The Celestial Toymaker* will be presented as animation accompanied by off-air sound recordings of the original TV episodes, as the first three instalments no longer exist in the BBC archives.

The story sees the First Doctor (William Hartnell) drawn into a reality-bending domain where, along with his companions Steven (Peter Purves) and Dodo (Jackie Lane) he is challenged to take part in deadly games devised by the Toymaker (Michael Gough).

The Celestial Toymaker is one of the few stories from the 1960s to boast an extensive collection of colour photos – providing reference for the animation team whose work will be included on the disc in both colour and black and white.

The fourth part, *The Final Test*, was previously released on *The Hartnell Years* VHS release in 1991 and on the *Lost In Time* DVD compilation in 2004. A newly remastered version of this remaining episode will be included on the new set along with Seventh Doctor Sylvester McCoy's introduction from the VHS.



The discs will include new audio commentaries, a photo gallery, reconstruction of episodes 1 to 3 using still images, and PDFs of various documents including the camera scripts. There is also extra material on making the animation and a *Doctor Who* Escape Room feature.

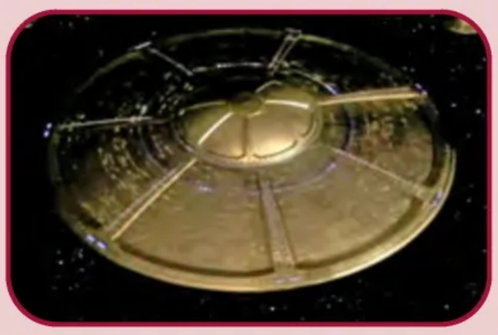
AHEAD FOR FIGURES!

Fans of the much-loved *Doctor Who Figurine* Collection, that produced a total of 370 scale replicas between 2013 and 2022 when publishers Eaglemoss went bust, will be delighted that a deal has been struck for a continuation of the range.

Master Replicas have been given the licence to issue further figurines, including models based on spaceships seen in the series. The line is planned to fit in seamlessly with the Eaglemoss figurines that featured 1:21 and 1:6 scale statues based on the entire 60 years of the series.

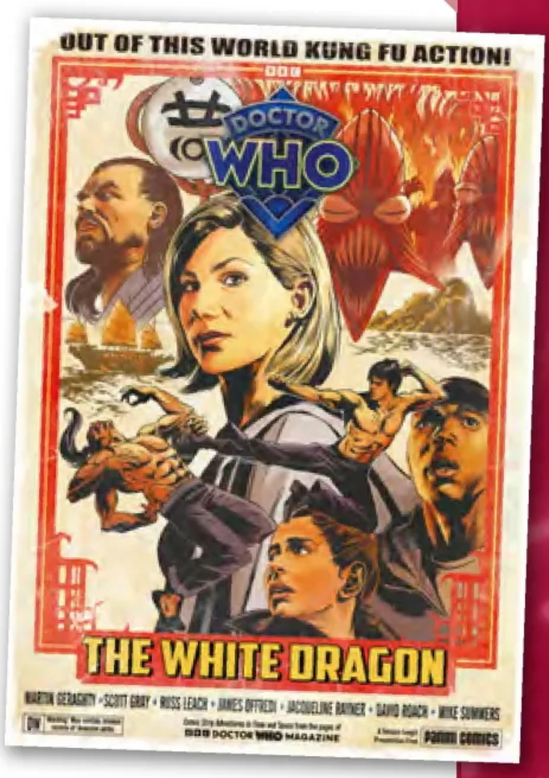
The figurines are carefully researched by scrutinising the available photography and footage. They are then digitally sculpted before being cast in polyresin and painted by hand.

Ben Robinson, who pioneered the range at Eaglemoss, tells **DWM**: "Initially, the focus is going to be on completing the classic sulpts that had already been started work on. Those will all be deep-dive characters of the kind that only Eaglemoss did. Alongside that we'll be re-releasing box sets of the most iconic monsters. They'll be joined by more of the 'Mega' statues which are roughly 12-inches tall and some new lines Eaglemoss had rights to, including vehicles. There will be more TARDISes, including a model of the First Doctor's TARDIS, and spaceships starting with the Dalek Saucer from *Parting of the Ways* [2005, left]. We also plan to release a new line of midsized Daleks."



DOCTOR WHO AND BRUCE LEE

The next collection of Thirteenth Doctor comic strips will be released on 1 March. It contains five stories, kicking off with by the Doctor's run-in with martial arts legend Bruce Lee in *The White Dragon* – written and illustrated by former DWM strip editor Scott Gray.



Collection editor Ed Hammond says: "We also have *The Piggybackers* – an eerie story of alien parasites in 50s small-town America. If you're a sucker for anything with a *Wicker Man* vibe, then you'll love *The Forest Bride*. Or, if creepy haunted houses are more your style, then *Hydra's Gate* should satisfy the itch. Plus, there's *It's Behind You* – the best *Doctor Who*/panto crossover since Peter Davison took to the stage as Buttons at the Tunbridge Wells Assembly Hall in 1982."

The creators of all these stories have also provided an in-depth commentary. You can pre-order the collection on the Panini Store now.

The Fourteenth Doctor's clash with his arch enemies in *Liberation of the Daleks* is now available in digital format from: tinyurl.com/LOTDdigital

THE ORIGINS OF BLAKE'S 7

DWM contributor Jonathan Helm is the author of a new book that chronicles the early days of Dalek creator Terry Nation's own sci-fi series, *Blake's 7*.

The 280-page volume is crammed with rare photographs, design drawings and documents – and showcases the work the show's production team, many of whom also worked on *Doctor Who*. Proceeds from this publication will support UNICEF and the Alzheimer's Society. You can order your copy from tinyurl.com/B7seriesA.

LETTER FROM The Showrunner

Russell T Davies looks back at an incredible year for *Doctor Who*.

Illustration by Martin Geraghty

Very well.

That's what I've noticed, now we can scroll through the whole Whoniverse at ease, with a click of the iPlayer. The line "Very well". It's a real science-fiction line, that. Has anyone ever actually said "Very well" out loud? I was watching the last episode of *Underworld*; a guard is given an instruction and replies, "Very well." And then, in The Daleks in Colour, a Dalek says it too, "Very well". What a great line. Very well! I wonder how often someone's said "very well" in *Doctor Who*.

That's the kind of random thought I'm having today. Cos now we're here, at the start of a new year, I feel a bit January, a bit wrung-out, a bit hungover, a bit stunned by the whole launch, last year. Maybe this article should be a rallying cry into the future, but... we've got plenty of rallying cries to come, there's a whole new season on its way in spring. Let's build up to that, give us time. But now, hungover, and musing, I wonder, how did it go, back there in ye olde 2023? The launch of new *Doctor Who*? And then the launch of newer *Doctor Who*? Now we're in the post-Fourteenth-and-Fifteenth regenerative glow, this page is just some random thoughts, exactly like a hangover on a Sunday morning, eating cold takeaway and wondering about last night. Did I really do that? Were they kissing? Who was that man who whistled?

First thought. *The One Show*. I went on with David Tennant, and they were delightful, and then we went to meet the director, down in the depths of the building. (The gallery is about 16 miles away from the studio, they have motorway services along the route.) And there, the director, a lovely man called Stephen, said "My very first job was on *Doctor Who. Silver Nemesis*!" I said, oh, doing what? He said, "I was the computer calling the Cybermen down to Earth." Very well! That's what I love about the BBC, there's not a corner untouched by *Doctor Who*, it's written deep into the foundations.

Thought number two. My random scrolling through the Whoniverse allows me to find corners of *Doctor Who* I haven't watched in very long while. And one day, I found myself watching *The Hand of Fear*, which contains a very interesting piece of dialogue I'd never noticed before. I always think of the Time Lords in their classic definition, given by the Second Doctor in *The War Games*, "They don't interfere in the affairs of other planets." A strict policy of non-intervention, it was always said. But look! Hold on! What's this? *The Hand of Fear*, Part Three, Eldrad (who changes from female to male without the blink of an eye – those were the days) says that the Doctor, as a Time Lord, is "...pledged to prevent alien aggression". And the Doctor nods and completes the line, "...only when such aggression is deemed to threaten the indigenous population". Really?! But that's a completely different mythology. And it's fascinating, the way the Fourth Doctor says it. He's a bit vague and grumpy, like he's remembering some old rote. Almost like...

...okay, bear with me, almost like he's remembering some old, half-forgotten Warrior Gallifrey, the like of which would have a certain Fugitive Doctor going into battle. Blimey. Was it always there? Did Eldrad know before we did? I love it!

Thought number three. The panic we had! On the morning of December 2, *Wild Blue Yonder* day. Yes, we'd kept that episode secret. (Not because it contained any secrets, as such, but because the plot was actually so simple. The Doctor and Donna meet evil doubles. Do they defeat them? Yes. D'you see? There's not really anywhere else to go on that one.) Anyway, the strategy had worked, and all was calm and peaceful... until 7.40am on that Saturday, 11 hours before transmission, when a *BBC* Facebook page accidentally posted behind-the-scenes footage from *Unleashed*, with David Tennant hooting as he tried on his giant prosthetic arms!

Scream! Panic! SPOILERS!!

It was taken down within 15 minutes. Turns out, guess who's reading Facebook pages at 7.40am? No one! Nothing spoilt. Phew. Upon investigation, it turned out that 7.40pm had been mistaken for 7.40am. Maybe say 1940 from now on, yeah?

So, yes, there you go, random thoughts and blizzard of memories from a very mad time, something we'll probably never have again – a double launch of two Doctors incorporating Christmas itself, marshalled so brilliantly by the BBC publicity and photography teams. How d'you think it went?

Very well. **DWM**

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Doctor Who has been back on the telly! And it's provoked quite a reaction...

MEEP MEEP!

NATE STONEROCK, EMAIL

I was concerned that *The Star Beast* wouldn't live up to my nostalgia. I didn't need to worry! I swear there were scenes taken directly from the classic panels that Pat Mills and Dave Gibbons created. I didn't even mind that the Meep was white instead of blue (my introduction to *Doctor Who* comics came from the colourised reprints released in America back in the eighties). I was blown away by the transformation from cuddly, scared creature to vicious and evil!

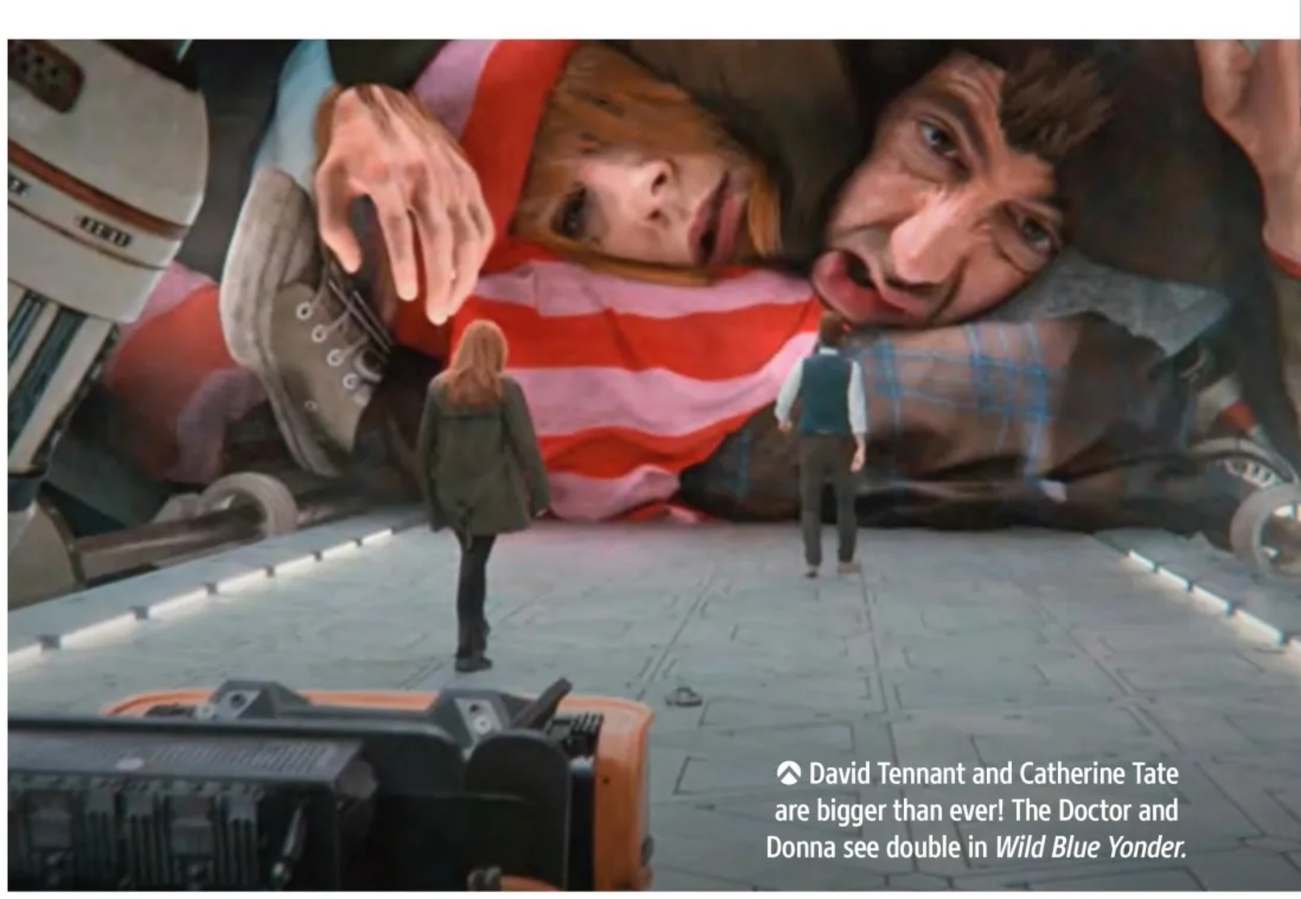
The blue Meep, as seen in colour reprints of *The Star Beast* comic.

The Meep: vicious and evil!

ELIZA HEMMING, EMAIL

The Star Beast delivered the goods on every level: the reunion of Tennant and Tate, the return of Murray Gold's music, the devious Meep, not to mention *that* TARDIS interior! But a standout for me was Rose Noble, brought to life by Yasmin Finney. Russell T Davies presented Rose as a glorious emblem of positivity. As a transwoman myself, I hope this helps normalise the trans community in the eyes of people who might otherwise struggle to understand.

Sylvia Noble (Jacqueline King)



David Tennant and Catherine Tate are bigger than ever! The Doctor and Donna see double in *Wild Blue Yonder.*

ANDREW CURNOW, EMAIL

A few words in praise of Jaqueline King... She's the same Sylvia as before, strong and determined but deferring more to Donna. When she doesn't know if she's saying the right things to Rose, it's so movingly done. It reminded me of Joyce Grenfell's "I do hope I do it all right" – but no doubt you're all too young to remember that!

YONDER STARS

NICKY ROWE, EMAIL

Wild Blue Yonder was a chance for David and Catherine to give us an acting masterclass, in not one but two completely different roles. I'm not one who, given the shroud of secrecy (not helped by **DWM**'s 'redacted' cast list – cheeky!) let their imagination run away with them. I managed to keep a sense of mavity to my expectations and so I was not disappointed.

JUSTIN HUGHES, EMAIL

This was an outrageously mind-bending, thought-provoking episode unlike any before it – genuinely creepy and unpredictable. The mix of practical effects and post-VFX were amazing. The arms. The hands. The distorted faces. The horrifying, ultra-fast crawling on four legs. It's one to remember.

There's no limit to Isaac's genius... Redacted cast member Nathaniel Curtis.

STAR LETTER

EDWARD POTTS, EMAIL

I was delighted to see that *Heaven Sent* [2015] and *World Enough and Time/ The Doctor Falls* [2017] were voted best and second-best stories of all time in **DWM** 597. They each made a big impact on me on first broadcast and I continue to think about them years later!

Across both stories, Rachel Talalay and Murray Gold provided stunning direction and music, and I was enormously pleased to see and hear their work again recently in *The Star Beast.* In front of the camera, Peter Capaldi completely encapsulated the Doctor, delivering a transcendent performance.

Heaven Sent gets Edward Potts' vote.

Doctor Who has been a huge force in my life, and I truly wouldn't be the person I am today without it. I would like to extend my heartfelt thanks to everyone who has made the programme so special in the last 60 years – long may it continue.

We're glad you approve. Although, obviously, at **DWM** they're all our favourites! Edward's letter wins him a copy of the audio drama *Fugitive of the Daleks* (available from bigfinish.com for £22.99 – CD plus download – or just £18.99 as a download).

A final bow for Wilf (Bernard Cribbins).

JESSICA GOUGH, EMAIL
Bernard Cribbins didn't have to say a single line and I was in tears. I lost my Nan this year so maybe it hit me harder because of that. Bernard will always be a genuine gift to us all; he touched the lives of so many.

FLYING COLOURS?

SARAH JANE SMITH, EMAIL
My wife and I watched *The Daleks* in colour and thought it was absolutely wonderful! I first watched the story on video with my grandma and grandad when I was small, so I got quite emotional wishing they could watch it with us.

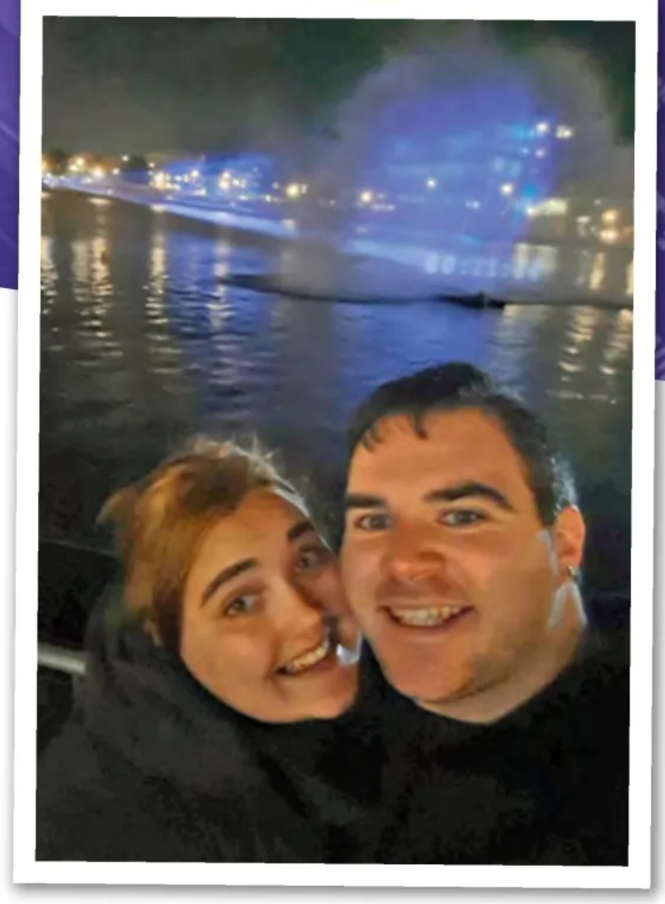
The Daleks in colour.

KERRIE ROSE, EMAIL
I felt like a child all over again... a 27-year-old woman transported back to William Hartnell's days as the Doctor. The First Doctor really does grow on you quickly; his cheeky grin when he successfully tricked Susan, Ian, and Barbara into staying on Skaro was so fun and got me giggling along with my sister, mum, and dad.

RICK ORMROD, BURNLEY
I wasn't sure how a seven-episode story could be edited down to 75 minutes, but it was done very well. If have one complaint it was that the incidental music was a little intrusive at times, but it's a minor quibble.

PUTTING ON A SHOW

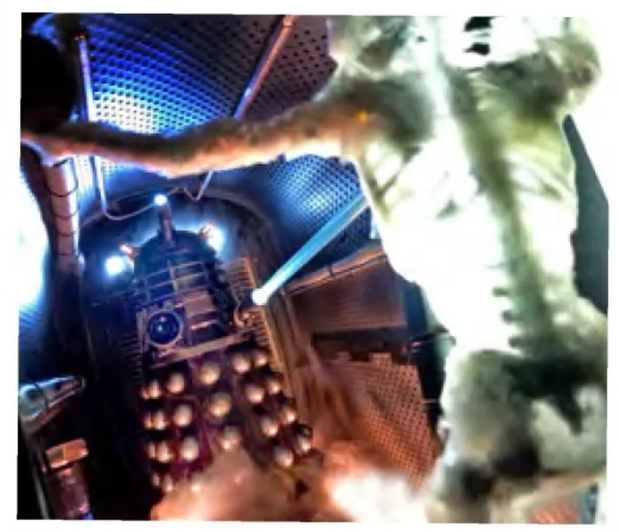
BEN BUCKI, EMAIL
In celebration of the 60th, I dug out some models I'd built and modified them (right). This is a customised radio-controlled Dalek, the corridor is a rebuilt and painted laundry basket, and all the special effects were done in-camera (the poor chap being exterminated is a large toy skeleton wrapped in clingfilm, and the laser blast is a drinking straw).



Chris Chandler and his girlfriend enjoying *Adventures in Water and Light*.

CHRIS CHANDLER, EMAIL
On 23 November, my girlfriend and I were in Cardiff Bay to see a theatre production. It just so happened to fall on *Doctor Who* Day and, by sheer luck, we were very discovered *Adventures in Water and Light*. It was amazing to be surrounded by so many fans to celebrate the series' birthday. The five-minute light show was absolutely fantastic – I had goosebumps throughout! **DWM**

Thanks to everyone who wrote in! Join us next time for your first reactions to the Fifteenth Doctor!



WHO TUBE

THIS ISSUE'S SELECTION OF *WHO*-RELATED VIDEOS...

Ncuti Gatwa reflects on his role in the new audio adaptation of the Dickens classic *David Copperfield*.
Go to: *tinyurl.com/DCNcuti*

A deep dive into the making of *Doctor Who* at a recent Royal Television Society screening.
Go to: *tinyurl.com/RTDRTS*

Find out what it takes to be the Fourteenth Doctor's stand-in, in this behind-the-scenes short.
Go to: *tinyurl.com/DTstandin*

The Official *Doctor Who* Podcast launches with enthusiastic chatter and messages from Russell T Davies...
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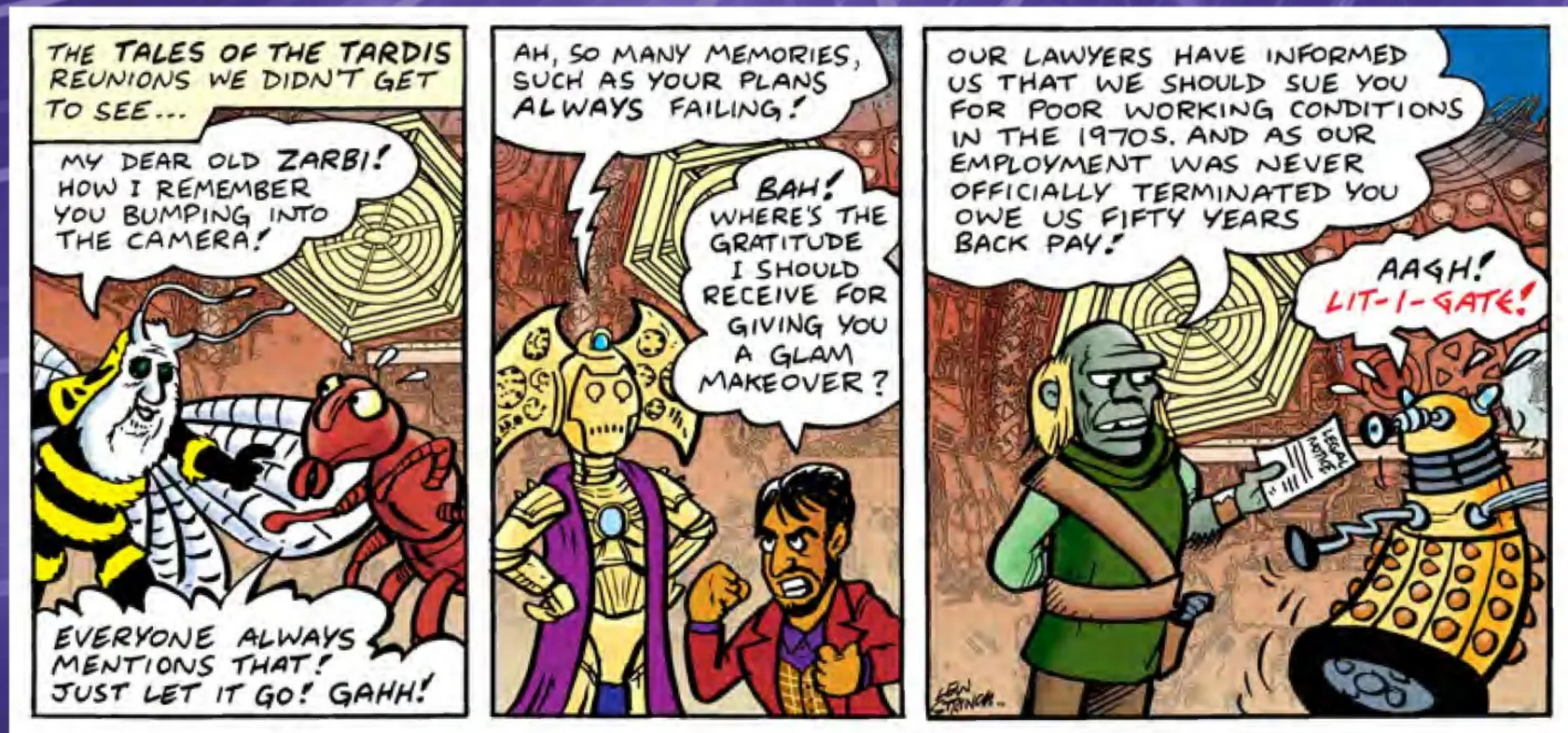
"He be liking die red heads..."
Back to Chicago, 1983 – a convention where Fourth Doctor Tom Baker is taking questions from fans...
Go to: *tinyurl.com/ChicagoTB*

THE DAFT DIMENSION

BY LEW STRINGER



Production Diary

Script editor **Scott Handcock** relives the final weeks building up to *Doctor Who*'s 60th anniversary.

Thursday 2 November

Block 2 prep continues with a recce of the sets at Wolf Studios Wales, followed by a production meeting to run through the proposed shooting schedule, led by 1st assistant director Geraint Havard Jones.

Hot on the heels of yesterday's *Tales of the TARDIS* release, the BBC announces even more new *Who* content later this month: a *BBC Children in Need* minisode on the 17 November, followed by a newly colourised re-edit of the original Dalek story to be broadcast on the anniversary itself.

Monday 6 November

The week kicks off by bringing together the stunt crew, special and visual effects teams and art department to discuss requirements for Block 3's first episode. The day concludes with a press screening of the Fourteenth Doctor's debut adventure, *The Star Beast*, at Battersea Power Station. Guests include a host of former Doctors, companions... and the Meep.

Tuesday 7 November

A busy day for Block 2 as Ncuti Gatwa and Millie Gibson meet with writers for a Block 2 page turn ahead of an afternoon readthrough – that features an actor who might be familiar to *Doctor Who* fans having appeared in a previous anniversary adventure.

Wednesday 8 November

Executive producers travel to Bang Post Production (and back to 1963) for the final mix of *The Daleks* in colour.

Monday 13 November

The BBC announce that Mawaan Rizwan will join David Tennant for this week's special *BBC Children in Need* episode, hurtling back to the creation of the Doctor's oldest enemies...

Tuesday 14 November

After ten weeks of prep, filming begins on location for Block 2; while the art department meet with producers and directors at Wolf Studios for a Block 3 action props meeting.

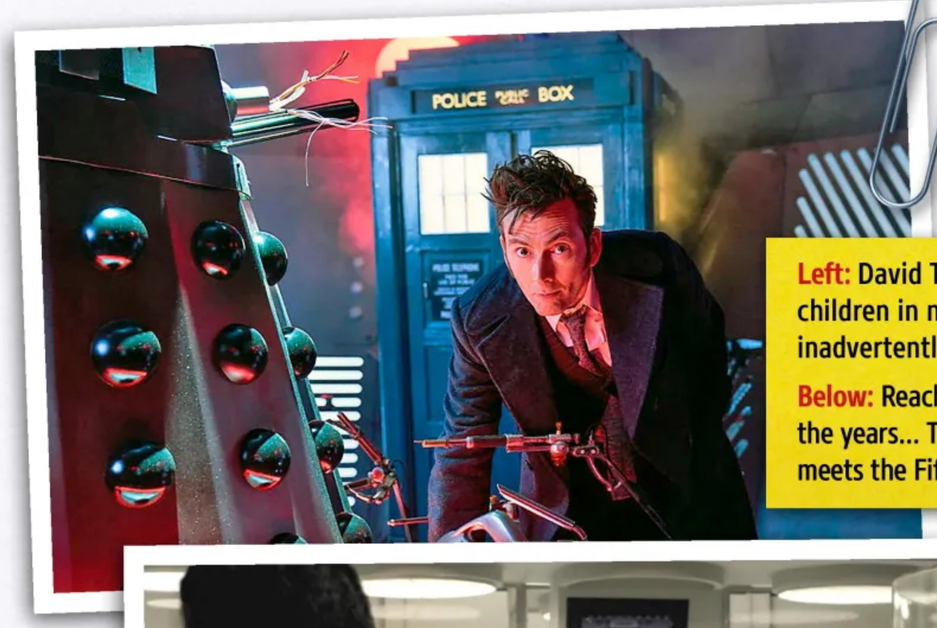
Friday 17 November

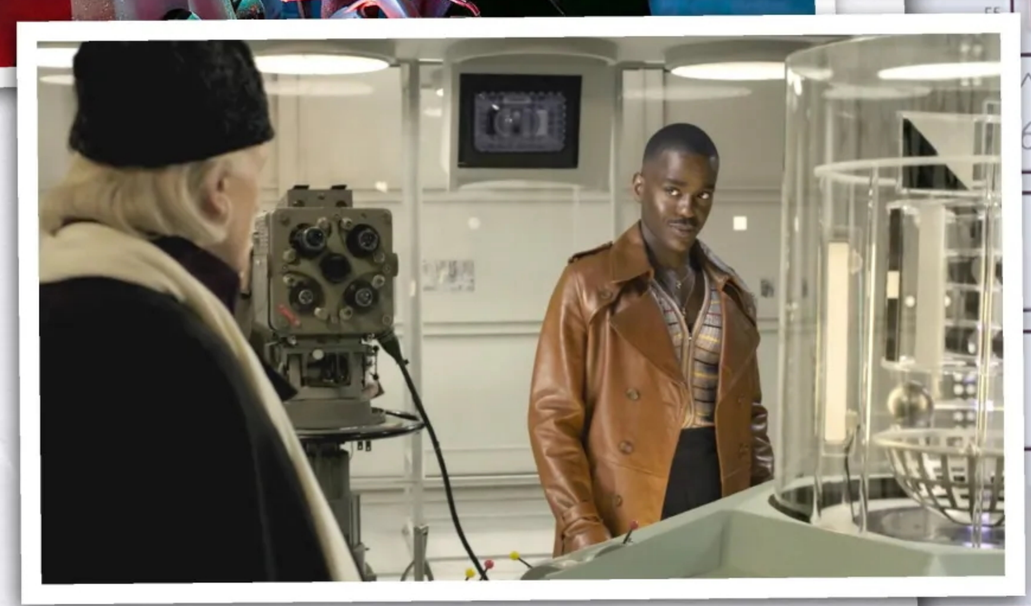
With *Doctor Who*'s birthday less than a week away, BBC Sounds releases a wealth of new programming under the *Radio 2 Celebrates Doctor Who at 60* umbrella, including a number of cast and crew offering up editions of *My Life in a Mixtape*.

On BBC One, *BBC Children in Need* marks the first on-screen adventure for the Fourteenth Doctor – *Destination: Skaro* (taking place neatly after **DWM**'s own *Liberation of the Daleks*) plus a small taste of the series' new behind-the-scenes companion show, *Doctor Who: Unleashed*, presented by Steffan Powell.

Thursday 23 November

Doctor Who turns 60 today! On Zoom, producers, writers and HODs log in for a Block 4 methodology meeting, discussing hopes for the block's first episode and how best to realise them. Later, BBC Four transmits the newly-colourised re-edit of *The Daleks*, followed by a re-versioned edit of Mark Gatiss' 2013 drama *An Adventure in Space and Time*... with added Ncuti Gatwa!



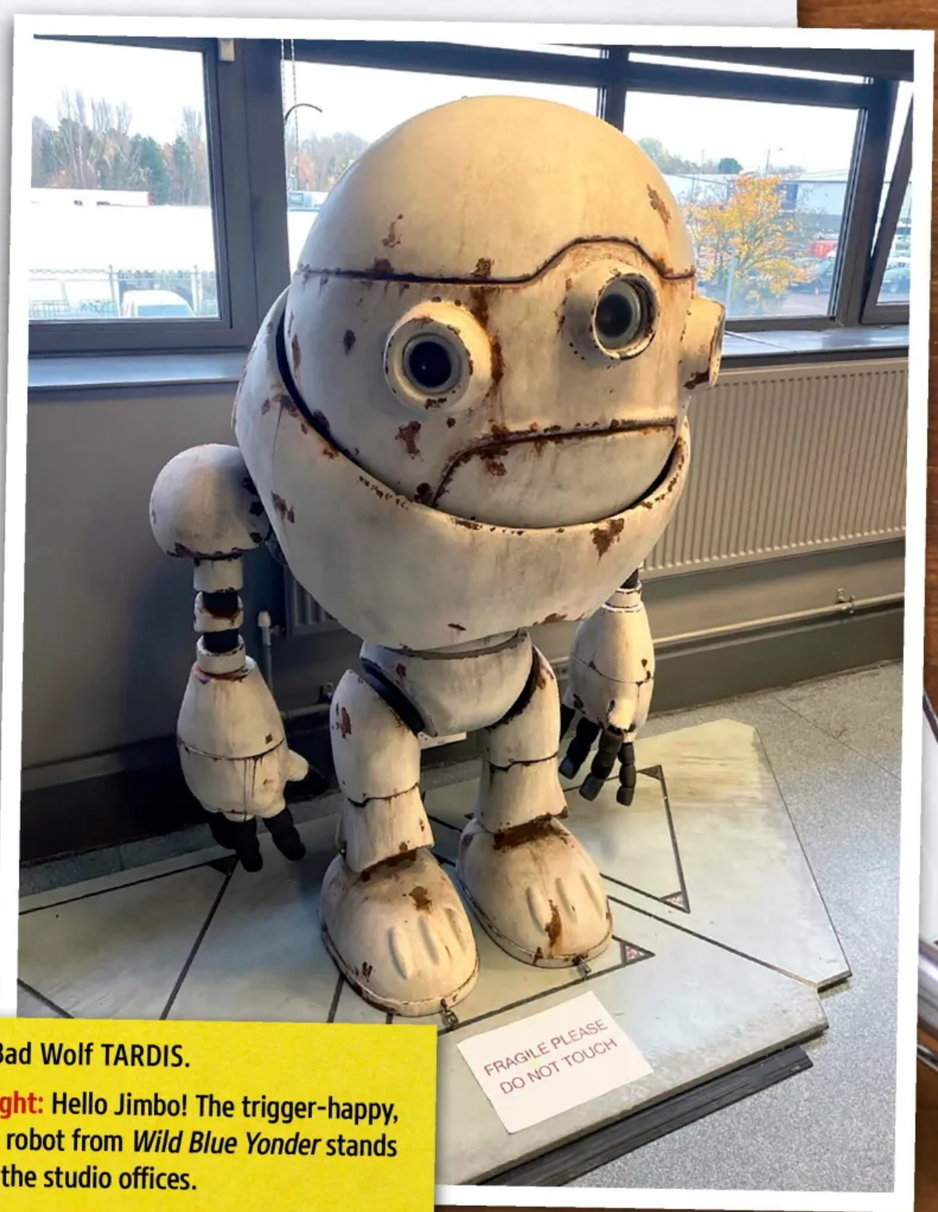


Left: David Tennant helps children in need and, inadvertently, the Daleks.

Below: Reaching out across the years... The First Doctor meets the Fifteenth...

Saturday 25 November

Some 18 months after filming on the Specials began, *The Star Beast* makes its debut on BBC One in the UK and Disney+ worldwide, heralding the start of a brand-new era for the Doctor... **DWM**



Left: A Bad Wolf TARDIS.

Above right: Hello Jimbo! The trigger-happy, slow-mo robot from *Wild Blue Yonder* stands guard in the studio offices.

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No way! It's Ncuti Gatwa's first day on set. Benjamin Cook witnesses TV history in the making, with *Doctor Who*'s new leading man and his co-stars David Tennant, Catherine Tate, Bonnie Langford and Jemma Redgrave, director Chanya Button, showrunner Russell T Davies, and more!

TALKIN' 'BOUT BI-GENERATION

It's Tuesday, 21 June 2022. The Summer Solstice. The longest day of the year. Throughout history, people have associated this date with abundance. Fertility. The celebration of life. It's a fitting day, is it not, for a Time Lord to be born.

On a studio backlot somewhere in Cardiff, Ncuti Gatwa is stepping on to the *Doctor Who* set for the very first time. He's arm in arm with Catherine Tate, and they're laughing about something. There's a round of applause from Ncuti's co-stars as he arrives. David Tennant – whose shoes Ncuti is, literally, about to fill – wraps the new Doctor in a warm embrace.

"A hug from David? *Now* we're in the Whoniverse," says Ncuti, rejoicing.

"THE WHONIVERSE!" cheers Bonnie Langford, who's hugging Ncuti herself now.

It's hugs all round. They're lining up. A hug from Jemma Redgrave. A hug from Ruth Madeley. A hug from Neil Patrick Harris, who also gives a theatrical: "Hello, hello! Willkommen!" They're all here. All the stars.

"It's like *Celebrity Squares*," quips the showrunner, Russell T Davies, who's hugging the new Doctor too. "How exciting."

It *is* exciting. The man in the spotlight – *Doctor Who*'s fifteenth lead, can you believe that? – has starred in Netflix's *Sex Education* (as gay teen Eric Effiong) and Greta Gerwig's *Barbie* movie (Ncuti played Ken – just Ken). And David – the Fourteenth Doctor (anywhere else he'd be a Ten) – is in love with Ncuti already. They met a couple of weeks back, at a stunt rehearsal for the Toymaker's game of catch.

"Ncuti's lovely. He's enthusiastic. He's up for it," David tells me. "I also get the sense that he knows what he wants to do with the part. He's very talented, so it's going to be a joy to get to play with him; to not have to regenerate and then shuffle off the set, to get out of the way for the new guy. What an extra treat."

David is an old hand (severed, and preserved in a jar) at regeneration. But *bi-generation*? That's uncharted territory. For both Doctors. "I've never bi-generated before," whispers Ncuti.

"Neither have I," whispers back David, smiling. "Are you feeling all right?"

"Yes. Well, nervous. I'm just nervous," says Ncuti.

"You don't need to be," says David, reassuringly, overlooking the fact that Ncuti appears to have arrived on set sans trousers. He's in just his shirt and undies. (Is it a wardrobe malfunction? Did he forget his kit? Or did he not get the memo? We'll find out.)

"Okay, quiet and still now, thank you," calls out James Emmott, the first assistant director (1st AD). "Rehearsing."

It's 24 hours earlier, and I'm already sky-high. I'm on a helipad 60 storeys up. It's the size of two tennis courts, jutting out from near the top of the gleaming glass skyscraper that stands in the middle of London. UNIT Tower. The dizzying height of its helipad is made more unsettling by the conspicuous absence of railings.

Full disclosure: the drop to London far below *would* make me giddy if the helipad weren't, in fact, on terra firma (well, almost – it's five feet off the ground) and tucked away on Wolf Studios' backlot, where mavity is on our side. The weather less so. Cardiff is experiencing a heatwave this week. It's uncomfortably hot.

"*That's* why I didn't wear any trousers?" Ncuti will joke tomorrow. "Now it all makes sense!"

Russell isn't on set until tomorrow either. He messages me: "New set, new huge set! Is there sun cover for us onlookers?! I don't want to die, I'm too beautiful."

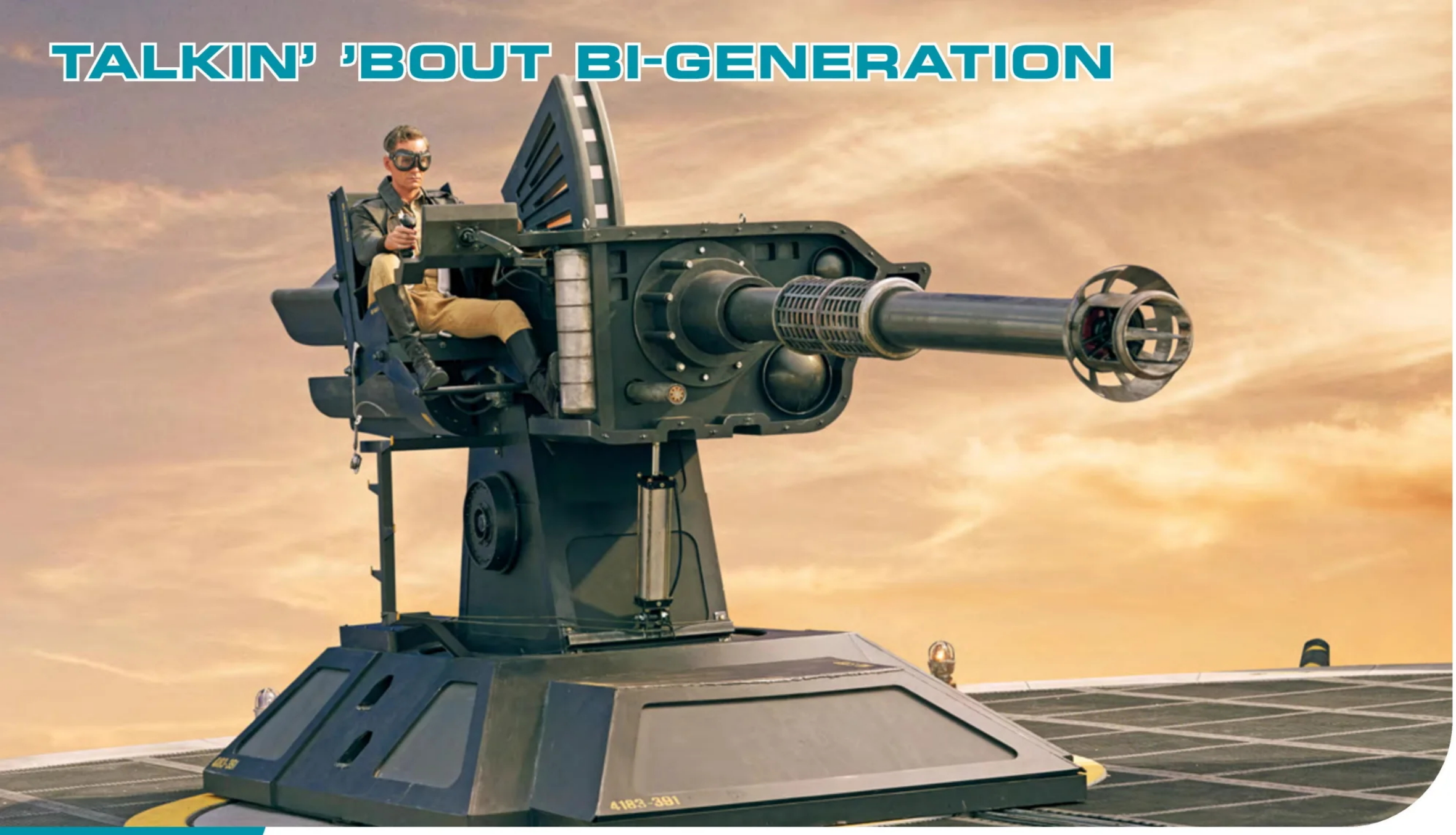
But some good people *will* die here. UNIT personnel. Possibly a Doctor or two. It's Russell's doing. "His imagination is so dextrous and colourful and brilliant," says Chanya Button, who's directing this episode, *Doctor Who*'s third 60th Anniversary Special, *The Giggle* – scripted by Russell. "This shoot is extraordinary. Every single scene is a different challenge. Like a decathlon times ten. Like the Directors' Olympics. You master one skill, then that skill is completely useless the next day. This episode – creatively, technically – is like a really amazing, chaotic, brilliant Russian doll of challenges. The Toymaker... UNIT... Puppets... The infinite corridor... The Spice Girls... Bi-generation... I need a week's sleep after every single day."

And it's so deftly scripted that somehow the bi-generation doesn't overwhelm the rest of the story. "It's bonkers that it doesn't," says Chanya. "It's a testament to the ambition and the scale of *The Giggle* that you've got this unique, very special regeneration about three-quarters of the way through... and it's *just one* of the many things that happen."

"There's so much, frankly, imagination and turbulence and boiling wit, and madness going on," says Russell, "that amazing scenes whizz past you. It's full of them." That scene where Donna is alone and faces Stooky Sue, for example. "In a normal episode, the entire plot would be based on that and it would be the highlight of the week. But it's a throwaway scene in this. I'm throwing everything at the screen, and I'm loving it."

But it's tomorrow's bi-generation that's the talk of the set. In the Make-Up tent, David Tennant's hair stylist, Steve Smith, is giving us the skinny. "It's a hell of an introduction, having the new Doctor Who spend half the episode in his underpants," he says, cheekily.→

TALKIN' 'BOUT BI-GENERATION



Previous spread: The Doctors (David Tennant and Ncuti Gatwa) bi-generate, as Donna (Catherine Tate), Kate (Jemma Redgrave), Shirley (Ruth Madeley) and Mel (Bonnie Langford) look on.

Above: The Toymaker (Neil Patrick Harris) atop his mighty cannon.

→ "Bi-generation gives me the heebie-jeebies," confesses make-up designer Claire Williams. "The costume is halved! Each have bits of it. Ncuti has a shirt and tie, and socks and shoes, but he's in his boxers."

"Oh, we've had many conversations about how long his shirt is," Russell tells me later. "While absolutely checking Ncuti's happy – we'd have doubled the suit if he wanted."

"And then David," continues Claire, "has an under-shirt, a waistcoat, and trousers, but he's barefoot."

"We *do* see David's feet," confirms Steve. "Tonight we're giving him a pedicure."

Meanwhile, might Ncuti be getting his legs waxed for the occasion? "I've just spent six weeks on *Barbie*," he'll tell me tomorrow. "I'm used to being waxed." Is that a... yes, then?

"He's dying his buzz-cut back to black today," adds Claire. It's been a bleach-blonde do for the past 12 weeks.

"What do you think of our Galvanic Beam?" asks producer Vicki Delow.

"Have you ever seen a gun that big?" wonders executive producer Phil Collinson.

It is, indeed, a mighty laser cannon – a sci-fi spin on an anti-aircraft gun. It's at the far end of the helipad, and Hollywood A-lister Neil Patrick Harris is sat at its controls, eight feet up, dressed as a World War One pilot with goggles and scarf. The Toymaker is ready to play. A British schoolyard staple, perhaps? Grandmother's Footsteps? Off-Ground Touch? Or shooting ducks? "All my little ducklinks, ja?" Neil milks every drop of malevolence out of each of the Toymaker's lines.

"I remember when I first read the script, I just thought, *that's a glorious guest role. Who do you get?"* says David. "It needed someone who's a showman, who can dance, do card tricks, juggle... so it's hard to know who we could have got who'd have been more perfect. Neil can do all that. He's not a triple threat, he's a *quadruple* threat."

BANG! BANG! BANG! The laser-cannon fires three single red bolts, only just missing some UNIT soldiers. "I'm getting fired at by Dr Horrible," says one delighted extra. "It's made my day."

"Neil, that pace is excellent," says Chanya.

"Thank you," purrs Neil.

The Galvanic Beam is an impressive piece of kit. It can rotate a full 360 degrees ("Yes, ladies!" says Neil), controlled by climbing ropes wielded by Danny Hargreaves' SFX team. "The up-and-down action," says Danny, "is powered by a single hydraulic piston pump."

"Is there any way those first two moves can feel a little less unwieldy?" wonders Neil. "It's a little slow. I can go pew, pew-pew. Or faster? Pew pew pew! Or *much* faster? PEWPEWPEWWWW!"

The idea to bring back the titular, one-shot baddie from 1966 four-parter *The Celestial Toymaker* occurred to Russell while he was writing *Nolly,* his 2023 ITV miniseries starring Helena Bonham Carter as *Crossroads* legend Noele Gordon. Researching TV pioneer John Logie Baird, who first put Gordon on screen, Russell stumbled upon Stooky Bill, the eerie ventriloquist's dummy that the inventor used in his 1924 experiments to transmit televised images.

"I thought that was such a perfect *Doctor Who* monster. For a long time, Stooky Bill was going to be the enemy," reveals Russell. "It was the story of a puppet who wanted to be a man. But then eventually... I just couldn't imagine poor Jemma Redgrave [who plays UNIT head honcho Kate Stewart] and poor Ruth Madeley [UNIT's Scientific Adviser No 56, Shirley Anne Bingham] and poor Bonnie Langford [computer programmer Melanie Bush, companion to the Sixth and Seventh Doctors in the mid-'80s and now returning in *The Giggle*] having to act scared of a little puppet for a whole episode! So I thought, *well, puppet... puppeteer...* and that's a small step to a toymaker.

"I justified that by saying, 'It's the 60th!' I didn't know if it was going to work or not, but then I wrote that opening page" – the pre-titles, in which Logie Baird's assistant, Charles, visits the Toymaker's shop in 1920s Soho – "and I've rarely enjoyed writing an opening scene so much. I knew that it worked, straight away. 'Look at what the Toymaker's like!'"

The only instalment of the villain's debut serial to survive in the BBC archives is the fourth episode, *The Final Test*. "I'm sure I've seen it," says David Tennant. "I *know* I have. Is it the one that William Hartnell's not in? Isn't it just his

"YOU HAVE TO KEEP INVENTING GREAT ENEMIES FOR THE DOCTOR TO FACE. AND SUDDENLY THE TOYMAKER WAS A MAJESTIC ENEMY."

RUSSELL T DAVIES

hand?" That's the previous two episodes. "Even then – even with episodes that don't exist – that image of Michael Gough [the original Toymaker] is very, very vivid. It casts a long shadow."

A couple of issues ago, David described the Toymaker as unknowable: "He's not a Time Lord. He's not a mad scientist. He's something from a slightly different reality." Now David elaborates: "In the Doctor's world everything has a scientific explanation, ultimately. But this mystical figure, this all-powerful Toymaker, doesn't seem to play by the rules of physics. That's part of what unnerves the Doctor. The Toymaker can be anything. There's a mystery to him that's unsolvable... and doesn't really get solved in this."

"For my first time writing *Doctor Who*, this is an unashamedly supernatural character," asserts Russell. "That was built in to the original Toymaker. In the 1966 original, he turns people into dolls. He makes them dance on a dance floor. There's an invisible game. He's a magician. That is a whole new world for *Doctor Who*," which, he vows, will be revisited in upcoming episodes – "and that's a very big step the whole programme is about to take...

"You're always fighting against the fact that the Doctor is enormously powerful, and David in his pomp, with his sonic screwdriver in his hand, with his favourite best friend by his side, is a difficult thing to fight. You have to keep inventing great enemies for the Doctor to face. And suddenly the Toymaker was a majestic enemy. Suddenly this was deserving of the 60th and deserving of what is a different kind of regeneration story. A bi-generation story."

"If it's not unprofessional to say," proffers Chanya, peering up at Neil perched on his Galvanic Beam, the early-evening sun behind him casting a radiant halo, "you're looking very handsome today, but also really, really evil sat up there."

Neil beams – a searing, galvanic beam. "Then I'm doing my job correctly," he says. "Or someone is. Wear the visage, don't let it wear you." I'm not sure what that means, but I want it on a tea towel.

"I am just as flabbergasted as anyone that I was given such an incredible honour and opportunity," Chanya tells me, when I ask her about landing this directing gig of a lifetime. "I genuinely am a really big fan of *Doctor Who*. I really, really, really love and admire the show. My extremely dweeby formative years were spent watching Christopher Eccleston, and then David Tennant's first tenure, and I absolutely loved it. I had a Billie Piper [Rose Tyler] action figure, which was in my room at university." Best not mention *Doctor Who* dollies in front of the Toymaker. You'll give him ideas. "That's true," she laughs.

Right now, he's aiming his laser cannon at the Doctor's mates, the crosshairs fixed on... Donna... Kate... Shirley... Mel... The Toymaker's enjoying this. So is Neil.

"Stop stop stop stop –!" screams the Doctor. "YOUR FIGHT IS WITH ME! And you owe me, one more gaa–"

The Toymaker fires the beam again – *through* the Doctor! – but nowhere near fast enough for speedy Mr Tennant. "I could've got there, jumped up, and wrestled him out of the chair," points out David. "Shall I run up sooner?"

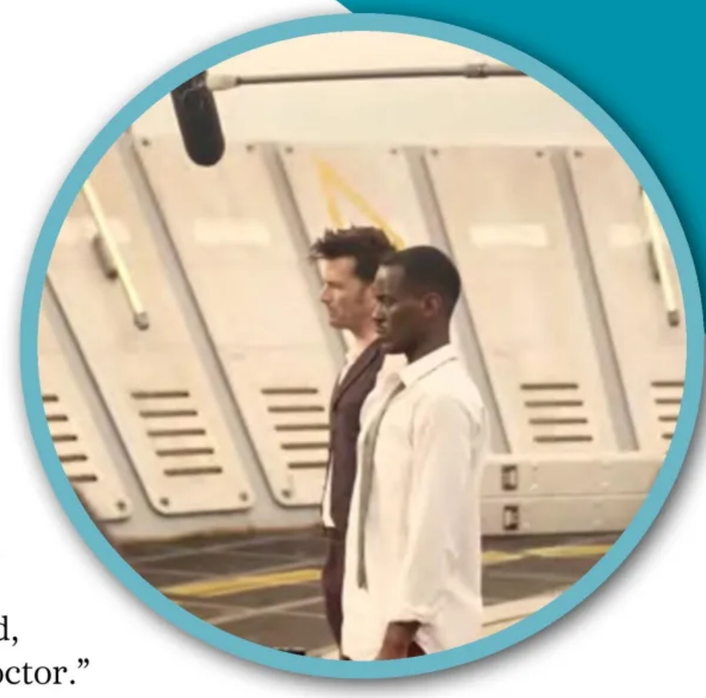
The next take is better. Faster. Smoother. Cleaner. Now the Doctor is suspended, impaled by the Toymaker's cosmic ray, puncturing down through his chest and out the other side.

"I played the first game with one Doctor," gloats the Toymaker. "I played the second game with this Doctor. Therefore, your own rules have decreed, I play the third game... with the next Doctor." With which he switches off the Galvanic Beam.

The Doctor staggers forward, sinking to his knees. That old, powerful golden glow begins. On David's face. His hands. It could be the sun, starting to set. Or something more metaphysical, beckoning. It's the end, but...

"And cut there," says Chanya. "Very good. I'm happy." They'll continue shooting this scene tomorrow.

"Just doing that bit now" – filming this lead-in to the bi-generation – "you get a little bit emotional,'" David confesses, as we stroll back to his trailer together, where he'll be 'de-rigged' then whisked off for that pedicure. "These are big moments," he reflects. "And there's that sense that my Doctor's about to go. The audience will presumably be thinking, *ooh, that's it. That was a little visit and he's off again*. But it's a bit more complicated than that..."



Above left: David daren't get too close to the Galvanic Beam.

Above: David and Ncuti, ready for a take.

Below: Showrunner Russell T Davies and director Chanya Button.

Bottom: The "gladiatorial" helipad, on the Wolf Studios backlot.

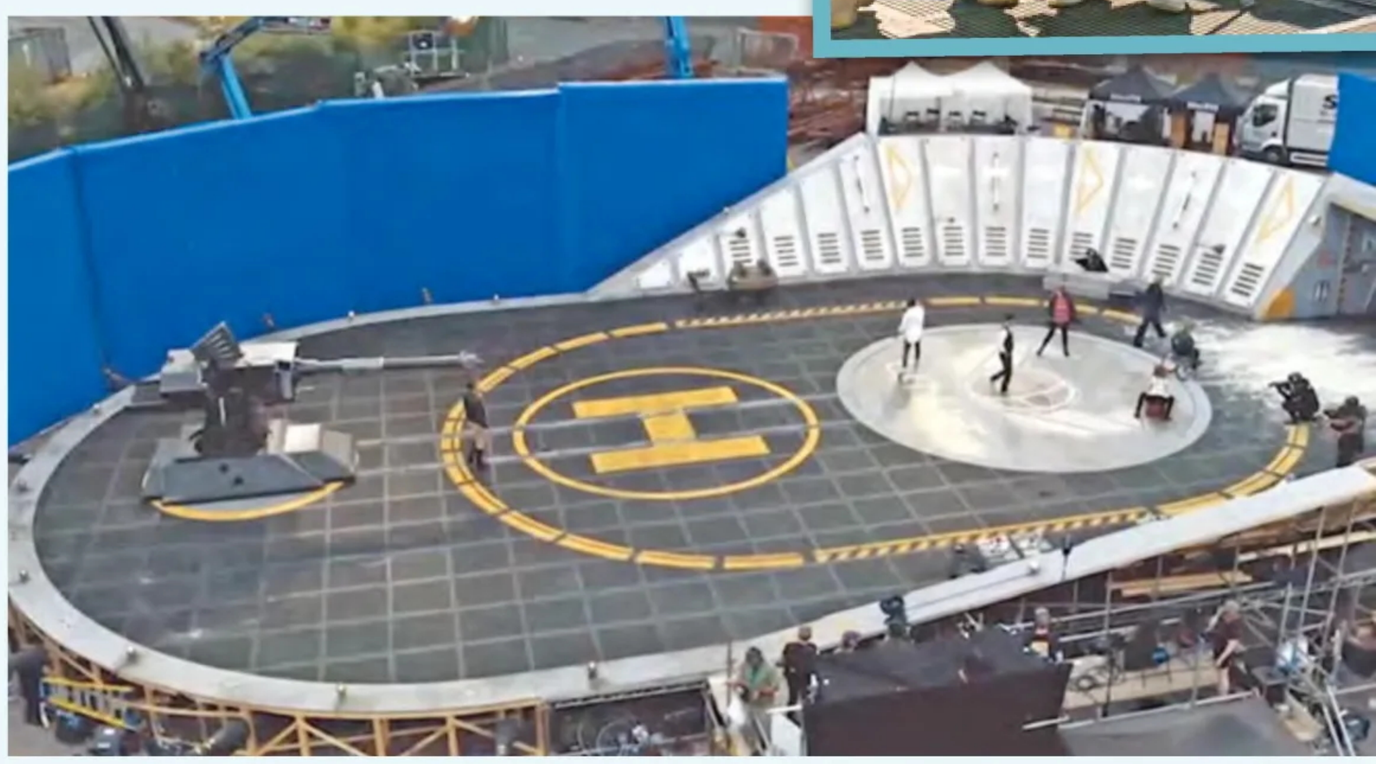
The next morning, *Doctor Who*'s production coordinator, Sandra Cosfeld, sends round an email: "Please note that after lunch today we will be working on a closed set, and only essential crew will be allowed."

But we're **DWM**. We're nothing if not essential. So when the set is vacated by almost everyone, for today's top-secret filming (now, what could that be?), **DWM** is allowed to stay. There are only 17 people left on this helipad right now. One of them is Ncuti Gatwa. This could not be *more* exclusive unless we start picking off the others... with some sort of... Galvanic Beam.

Officially, Ncuti isn't here. Like bi-generation, there's no such thing as Ncuti Gatwa. Myth, myth, myth. He's not listed on today's call sheet – the daily shooting schedule. But there is a mystery code name. Hilary. Who, it turns out, is beside himself to be here. After hugging his co-stars and namedropping the Whoniverse, 'Hilary' spots the Toymaker's cannon and pulls a delighted, jaw-dropped, "oh my God" face.

"It's your time," Chanya tells Ncuti. "Shall we block the scene?" Ncuti nods, but he can't stop grinning. "Let's take it from Neil's line," she says.

But first, over to **DWM**'s sci-fi correspondent, Catherine Tate, for the lowdown on bi-generation. It's a new concept, isn't it? "Yes. Yes, it is," she says. Would she care to elaborate? "Me?" she hesitates, while David stands in the background, sniggering. →



TALKIN' 'BOUT BI-GENERATION

Below: David, Bonnie and Russell, having a laugh on *The Giggle* (2023).

Bottom: The Doctor's pulled.

→ **DWM** readers love your sci-fi explanations, Catherine. Oh, go on. "Do you know, how nice," she says. "Well, I... for a start, I thought 'bi-generation' was a Who song. 'Talkin' 'bout bi-generation.' It's not," she can exclusively reveal. "Bi-generation... Yup. Well," she says, as David leans forward in anticipation, "I understand from seeing – from *being* – from being in the scene, it's clearly... he's... regenerating out of himself and becoming two." David nods approvingly. "Because he's regenerating... *bi* himself." She roars with laughter. It was going so well. "He splits *bi* himself, and he's *bi* himself. That's what it means."

David has no words. Well, maybe one. "Wow," he says.

Back to the scene: "I play the third game... with the next Doctor," barks the Toymaker, pew-pew-pewing David's Time Lord, leaving him at death's door. The Doctor's best friends run to his side: Donna slamming it to his left, Melanie shaking it to his right. Each goes to take a glowing hand. Then... here's what's scripted:

DONNA
It's okay.

MEL
We're here, we've got you.

THE DOCTOR
Thank you.
(to Donna)
It's not dying.

DONNA
I know, but...
(to Mel)
Have you seen this before?

MEL
No, I missed it, I was unconscious.

DONNA
Unconscious?

MEL
Well, the Tardis was attacked, by the Rani, she was this evil Time Lady, although not evil, more like amoral, and she dragged the Tardis down to this planet called Lakertya-

THE DOCTOR
Ahem.

MEL
Sorry.

DONNA
Sorry.

They focus on him again.

These lines were shot, but removed in the edit. "They held up the story," Russell explains later. "The Rani! Lakertya! Sorry, move it along." (For the uninitiated, Mel was recounting the plot of *Time and the Rani* Part One, a 1987 episode that opened with Sylvester McCoy's [sic] Sixth Doctor regenerating into Sylvester McCoy's Seventh Doctor.)

"It got a big laugh from the crew," points out Bonnie afterwards. "It's all suddenly gonna happen – the bi-generation – and Mel goes, 'Well, you know what happened on Lakertya...'" she hoots. "Mel couldn't help herself. I loved that bit."

"I know, I'm so sorry," says Russell. "We'll release the full scene one day as an extra on a Blu-ray," he pledges. "Nothing's lost forever."

Talking of which: "Here we go again," says the Doctor – a line that *did* make the cut. "Allons-y." He takes a deep breath, and... nope.

Nothing. Still the glow, the energy, but...

"Um," says the Doctor.

"What's happening?" asks Donna.

"Could you stand behind David," suggests Chanya, "and step out?" She's talking Ncuti – *still* grinning – and his co-stars through what happens next. "And Bonnie, could you now hold Ncuti's hand? Great, excellent. And Catherine, you take David's...

"And PULL."

It's not every day you see a Time Lord split in half. "No blood, no ripping, no pain," the script clarifies. "It's like an amoeba separating."

"No way!" says the new, young, happy Doctor that emerges with a smile that could ignite the entire cosmos. Ncuti gets another ovation from the 16 of us on set. "Boom!" says Ncuti. "Okay!" He's *so* the Doctor already.

"He's instantly amazing," says Phil.

"He *is* amazing," agrees Russell.

David is beaming proudly. "It's exciting, innit!"

"There'll be a bit of pulling," explains Chanya, working through the logistics of bi-generation. It turns out, there are a *lot* of logistics. Particularly what to do with your limbs ("Where does *this* arm go?" is the most frequently asked question) and how should the two actors move around one another ("Ncuti, you're so malleable," marvels David. "He's got such a wide range of movements," he tells Chanya).

Malleable or not, Chanya has storyboarded this sequence to within an inch of its life. Ncuti and David must hit their marks, especially during her most ambitious camera moves. "Act with your eyes," David teases Ncuti. "It's all very minimal, is it? Very subtle?" he says to Chanya. "You might've got the wrong actors."

Then there's the delivery – getting each line just right. Ncuti is practicing his first one most fervently: "No way!" Then with the stress on the first word: "*No* way!" Then deeper: "NO WAY!"

"You sound like the Honey Monster," says Bonnie, guffawing.

Russell asks Chanya to pay particular attention to Ncuti's "Now, someone tell me what the hell is going on here," so that this line can be used in the trailer. "Stay rooted for that line," she reminds Ncuti. "Then you can go off like a rocket."

And doesn't he just. "He really had a plan on how to play it," Chanya tells me. "Whether or not he realises it – he doesn't need to – but from the moment he arrived on set Ncuti knew what he was doing. He owned the part. It's his."

"What was *your* first shot?" Bonnie asks David.

"I was on the TARDIS set, on my own," he remembers, casting his mind back to 2005. "Billie Piper's face was a piece of tape." This was for his half of the Chris-to-David regeneration at the climax to *The Parting of the Ways*.

Bonnie saw *her* first regeneration 18 years before that – in 1987's aforementioned *Time and the Rani*. Different times? "Oh, completely different," she says. "A thousand per cent. First of all, we thought we were doing these amazing VFX, but actually it was all very primitive then. It was a case of dear old Sylvester lying down in Colin [Baker]'s costume,

and getting up again." The Sixth Doctor actor had declined to return for the regeneration. "I had to lie down too, in a funny position. Then the spoons came out. Yeah, it was odd. There was an anxiousness in the air. It's difficult," she says, "because whoever plays the Doctor has to make some very quick decisions about the character." But Ncuti seems to have hit the ground running. "Look at him go!" says Bonnie. "What a wonderful Doctor." He even has a little flirt with Mel. "I know, I love it! I think Mel's quite smitten. Of course she is."

"Ncuti's fantastic," Catherine concurs. "He feels like he's been part of the gang for a long time. He's a joy. It's so exciting to think he's going to go and do his own thing, carry it on, and start afresh. I'm sure his first day has been quite daunting. It's no mean feat to step on to a set like this. It's hard to step on to any set where people have gelled, let alone where you're doing this mammoth thing of *bi*-generating, on a show that's *about* your character but no-one knows your character yet. That's no small thing. But he did it effortlessly."

"There were a lot of eyes on him," Chanya reflects later. "We were on that helipad. In a heatwave. It was a goldfish bowl in every sense. There is no more literal and visceral version of being a director than when you're standing in the middle of a gladiatorial arena." She's right, there *is* an amphitheatre quality to that helipad. "I have no doubt that Russell did that on purpose. The space felt like a dance floor, like a boxing ring, like a stadium. There was nowhere to hide. Everyone was on display. But it all helped build towards the fizz and excitement of that incredible moment. It was like a giant, terrifying, exciting game of Operation.

"At the end of the day," reveals Chanya, "Ncuti said to me, 'Was it okay? Was it okay??' Well, he was more than okay. You just need to point a camera at him and it's... chef's kiss."

"Ncuti's brilliant," agrees Jemma. "There's a beautiful sort of fizzing quality – you can feel it – that's just beginning. You know that it's a glimpse of such a wonderful richness to come. It's going to be spectacular." Does it feel like they're making TV history? "Yes!" she jumps in. "YES!! okay, stop right there. It really does. I mean, I was always a crybaby – a terribly over-emotional person. Post-pandemic, I'm even worse. But watching Ncuti today, even in the rehearsal, I was welling up. It was immense. The chemistry is so instant. He's so absolutely the right Doctor at exactly the right moment, and I feel honoured, so deeply honoured, to have been on that set with him, to be at the genesis of this next part of the journey. I know what it means to so many people.

"And the script means a lot to me," she says, "because I think it's about everything that the world is going through at the moment – *Doctor Who* is an allegory, it's a metaphor – but it offers hope. It's the most incredibly sophisticated and beautiful piece of writing. Each day, there are so many reasons to throw the duvet over your head and not get up, so a story like this, a call to arms for compassion and kindness, is a very beautiful thing."

It's Wednesday, 22 June 2022. On the helipad, the *Doctor Who* crew is capturing the aftermath of the bi-generation. I've got a feeling a game of catch will be involved. But while shots are being set up, Russell and Ncuti are sat behind the monitors, nattering away like old mates. "Yesterday was so beautiful," says the showrunner. "I'm so happy."

It's still only 45 days since the world found out that Ncuti had been cast as the Doctor. As he discussed in **DWM** 598, it was only afterwards that the momentousness of being *Doctor Who*'s first black lead hit home. "I'd never realised the significance of that," he tells Russell today. "It had never, ever occurred to me at all."→

Above: "You're me!" "No, I'm me!" It feels different this time.

Below: Ncuti's first moments on set – on 22 June 2022, hugging Ruth Madeley, while his other co-stars wait their turn.

TALKIN' 'BOUT BI-GENERATION

Above: A little self-love: the Doctors hug.

Below: The TARDIS staring competition heats up.

→ On 24 September 2021, only two-and-a-half hours after the news broke that Russell T Davies would be returning as *Doctor Who*'s showrunner, Ncuti texted his agent to say he wanted to play either Willy Wonka or Doctor Who. "When you wished for it," Russell asks him now, "there wasn't a part of you thinking, *but there's no point, it's not going to happen, because I'm black*?"

"Never," says Ncuti.

"I love that," says Russell. "Because here I am, as a 59-year-old white man, assuming that would weigh heavily on your mind."

"Yeah, no, completely," says Ncuti. "When it was announced and everyone was saying, 'He's the first black Doctor!' – that was insane. Slowly I was like, '... ohh.'"

"Yes, it's hard to know what to do with that."

"It *is* hard, because for me this role is bigger than anyone it ever inhabits. Also, there's the fact that the Doctor's an alien – they're a Time Lord – so I had never applied any human limitations to them. Also because there are [other] aliens in the show, so you never think about the Doctor's race – the colour of their skin. It's sci-fi. You're like, 'Well, he's not even human.' But other people do care, and that's wild."

"It can't change your performance, though," considers Russell.

"No, exactly," says Ncuti. "You can only do you. It's got to be instinctive. Fake it till you make it. You can't focus on what other people think. Learn your lines and –"

"– don't bump into the monsters," laughs Russell, echoing one of Sylvester McCoy's well-worn mantras.

"But it's lovely," says Ncuti. "Because like... I *am* the Doctor." He grins the biggest grin.

"Thank God!" Russell grins back.

"And your writing is a gift. You just write the most incredible scripts. I can see how much you love this show."

"I do, I do." He's never tried to hide it. "Is that weird? I've loved *Doctor Who* since the sixties, and I'm still in love with it. And I feel very honoured," says Russell, "to be writing for actors like you and David. That's really, truly wonderful."

A month later. Tuesday, 26 July 2022. I'm in a vast hemisphere, walls studded with roundels. It can only be... the Doctor's ship! But it feels different this time. More expensive. Swankier. Bigger on the bling-side. Talk about richly designed interior spaces... or TARDIS, for short. Ramps and gantries (*with* railings, very good!) guide you to the... is it called a flight deck? With its central six-sided console and time rotor shafting up to the roof. More walkways lead to mystery doors and infinite corridors we may never see. And it's all very white. Gleaming, graceful, elegant. Tinted with greys, blues and greens. A timeless masterpiece. 10/10, no notes.

"I'll be all right," David's Doctor (just "THE DOCTOR" in Russell's script) assures Ncuti's Doctor ("THE NEW DOCTOR").

"No," says the new Doctor, still trouserless, by the way. "You're thin as a pin, love. You're running on fumes."

"I'm just... post-bi-generation."

"It's more than that. That Doctor that first met the Toymaker never, ever stopped. Put on trial. Exiled. Key to Time. All the devastation of Logopolis." A pause.

"Loh-go-*puh*-lis? Loh-*gop*-uh-lis?" wonders Ncuti. David confirms the correct pronunciation (if anyone would know, it's him). But Ncuti nails Adric. And River Song. Sarah Jane. Rose. The Time War. The Pandorica. Mavic Chen. The Gods of Ragnarok. Now he's reeling them off like a pro, reminding the Doctor of all the people they've lost. "So this section is, like, tough love?" Ncuti asks Chanya. "Well, not tough love, but..."

"He's saying to David's Doctor, 'I know how deep this is. I get it,'" she explains.

"Okay. Yeah, absolutely. I gotchu."

"I think it's about pace," says Chanya. "What's so lovely about your energy, Ncuti, is that you're feeling everything in a fresh, new, young way... You don't need to slow down to get through to David's Doctor, because you both share thoughts and experiences. But the kindness of your Doctor is meant to really come out in this scene, opening up David's Doctor."

Of course, this is still David's TARDIS, technically speaking. But after lunch, the juke box is wheeled in, there's a subtle lighting change, and the set is transformed. (Thanks also to a high striker fairground hammer, the new Doctor's swing, and a playful plot curve.) "What a moment! Oh... my God," declares Ncuti, now in his post-lunch civvies – a navy blue tracksuit – as he steps on to *his* TARDIS for the first time. "This TARDIS is getting *flown*."

"You're inside your TARDIS, man!" says Chanya.

He can't quite believe it. It's really his. "I don't think it's gonna kick in till I get back to London," Ncuti confesses. Does he like it, though? "Beautiful," he says. "Stunning." He busies himself with some buttons on the console. "What does this one do?" he asks prop master Nick Thomas. Then he gets distracted by the time rotor: "This is impressive," he says. "Oh my God, you lot. Exceptional. Amazing."

As midwife to the new Doctor ("Midwife? I love that," Chanya says), I wonder what the director thinks of Ncuti's debut performance? "He makes the Doctor youthful, joyful, effervescent, witty, but also unbelievably emotionally mature," she considers. "So you get mad joy from him, and energy, and beauty – he's just so beautiful – so he's giving you this version of the Doctor that's literally like a sparkling jewel. But then in the TARDIS, unbelievably, the weight of him in that scene. He's tethering David's Doctor, who is unravelling – *unravelled* at this stage, I'd argue. Ncuti's grounding him in that scene, and healing him in a way. And that is an incredible feat as an actor, to serve up on your first day – one of your first days – as the Doctor."

"You weren't gonna leave without saying goodbye, were you?" asks the Doctor.

"As if I would ever do that," says the new Doctor.

Should Ncuti come forward, suggests Chanya, to the top of the walkway, to meet David and Catherine as they enter? "To signal that this version of the TARDIS is *his* space now."

Ncuti likes that idea. "Let's do it, then," he says. "I'm up for anything."

In the back garden of a lovely detached house in the Cardiff suburbs – "Not a mansion, but enough to make you go 'Ooh'," Russell's script specifies – David Tennant is giving Bonnie Langford a bear hug. "Welcome back!" he's saying. "How long's it been? Thirty-four years?" What a touching moment. "Yeah! And then she sort of blew it," David tells me later, laughing, "and said, 'Oh, no, I was here last year!'"

In a timey-wimey twist, today – Friday, 17 June 2022, another scorcher – is Bonnie first time back on *Doctor Who* since 1987... bar a fleeting cameo in 2022's *The Power of the Doctor*. She's carrying an apple crumble through some patio doors.

And there are the Nobles – Donna, Rose, Sylvia and Shaun – gathered around the garden table, beneath the pergola, about to tuck into pots of curry and cauliflower cheese. (Anything but tuna madras, *please*.) Sat with them, joining the familial fray at Donna's new gaff, is the Nobles' lodger: the Doctor, like we've never seen him before. So relaxed. So happy. "He's not really save-the-world Doctor right now," Chanya tells David. "This is an off-duty Doctor." He's regaling his adopted family with The Eyebrows Story that he's probably spun a hundred times before. He's almost at the bit with the Warrior Queen of the Felooth when –

"Am I late?" Enter: Mel, wearing a Reiss dress covered in pink and white flowers. It's a floral riff of her *Time and the Rani* ensemble ("They put me in white trousers in a quarry," winces Bonnie, when I ask her about that '87 gear. "What the hell was that about??"). "Sorry, the door was open, you don't mind?"

"Oh, you're family, darling. Sit down," says Sylvia.

"Did you drive?" the Doctor asks, knowing full well what's coming.

"No," says Mad Aunty Mel, "I got a lift off a zingo."

The entire table cheers.

"Mad Aunty Mel!! I was so happy when I thought of that," says Russell. "At last she's got a home, a story, a history. I suppose this house is Donna and Shaun's, living with mum and grandad, and the Doctor as the strange lodger in the attic. They were promised compensation by UNIT at the end of *The Star Beast* [after their home was ravaged by Wrarth Warriors].

"Or maybe Bonnie Langford should move into Bannerman Road?" adds Russell, tantalisingly. "I wouldn't object. MAD AUNTY MEL."

Is Melanie finally getting her moment in the sun? "She is, YES!" says Bonnie. (Watch out. Redheads burn.) "Mad Aunty Mel!" she whoops. "I love the fact that she's mad, because all the best people are. When the Doctor says to her [earlier in *The Giggle*], 'What's happened? Where have you been? Fill me in,' she says, 'I have no family, remember,' so she felt she needed to stop travelling the universe, get back down to Earth, and face her fears. Confront the one thing she's been running away from."

"MAD AUNTY MEL! I LOVE THE FACT THAT SHE'S MAD, BECAUSE ALL THE BEST PEOPLE ARE."

BONNIE LANGFORD

Which is... her own loneliness? "You know," says Bonnie, considering this, "I think there's a lot in that, because that's what the Doctor is doing. Is that what he does [at the end of *The Giggle*]? Does he learn from Mel?" The Doctor has no family left either – he's an orphan. All those people he's lost. "And every time he gets to something that's hard and difficult to deal with, does he just run away?" wonders Bonnie. "There comes a point where you have to stop running. Mel's done that, and maybe that helps the Doctor do it too. It's so beautiful. I read the script and thought, *ohh, glorious*."

For David, Bonnie's return – she'll be back next season too – is a reminder that, really, this is all the same show. "It is undeniably the same show, and that's lovely," he says. "I remember when Elisabeth Sladen [who played Sarah Jane Smith in the mid-1970s] came back in *School Reunion* [2006], and it felt like a really big moment, that the new iteration of the show was acknowledging the old one existed. I guess there's been a gradual loosening of that since. It now feels right and proper – almost obvious – that Melanie Bush should show up in UNIT Headquarters. It's glorious. She's fantastic. As part of a celebration of 60 years of the show; as an unexpected treat for fans; also as extra texture to the storytelling, because Donna is meeting an old companion and that always resonates."

For Catherine, working with Bonnie must be the equivalent of David partnering with Ncuti? Is there a sense that they're kindred souls? "Oh I mean," she says, "I'm just not as deep as that." She explodes with laughter. "We didn't even discuss it. I didn't know she was a companion! I was literally going to David, 'Bonnie Langford was in *Doctor Who*?!'" →

Above: Mad Aunty Mel arrives for dinner. Zingo not shown.

Below (inset): Donna Noble still misses her giant sausage roll.

Bottom left: Orange juice, orange juice, orange juice. (Carrot juice not shown.)

Bottom right: "So she looked at me, the Warrior Queen of Felooth..." Laughter on location on Llandennis Avenue, Cardiff, in June 2022.

TALKIN' 'BOUT BI-GENERATION

Right: A Noble feast: Shaun (Karl Collins), Mel (Bonnie Langford), the Doctor (David Tennant), Sylvia (Jacqueline King) and Rose (Yasmin Finney) tuck in.

Right (inset): No-one laughed at his eyebrow story.

Below: The new Doctor – a great big universe out there calling him.

→"Bonnie's quite unusual, certainly from the old show, in that she was probably better known for other things," David reasons. "That's quite rare. This show tends to cling to you."

"That's the thing about *Doctor Who.* You can run, but you can't hide," says Catherine. "It'll get you. It'll bring you back in the end – happily."

Catherine has no regrets, then, about returning for these 60th Anniversary Specials? No, not one, she insists. Best of all, Donna finally gets the happy ending she deserves – the delightful fate of Donna Noble. "I think it's just amazing that Russell has found a way to do that," says Catherine. "I was convinced he was going to have the Doctor and Donna die in some terrible, spectacular way and everyone would be sobbing. But no. We sit in a garden and eat apple crumble with Bonnie Langford. Ha! Which is so perfect."

When Catherine read the script for *The Giggle*, she was "a little bit taken aback, actually, at what happens," she told us two issues back. Now she explains: "That was when it fell into place for me. I realised, the need to want the monumental was the actor in me. That's not what Donna wants. Donna doesn't want the drama. What she wants is to bring the Doctor home and to ground him the way she needed to ground herself. That's how she saves him. For me that's Russell's brilliance, that he sees beyond the *showiness*."

Catherine texted Russell after reading the script. "I was like, 'Oh my God, we sit in a garden having a barbecue,' and he goes, 'Yeah, Donna gets the ending she always wanted.' I thought, *of course, that's what she wants. She wants her best friend.* And obviously," says Catherine, smiling cheerily, "they get the best of both worlds, because there's a TARDIS in the garden as well."

"I really like that this is part of the garden," says David, pointing across the lawn to where his TARDIS is stood. The Doctor's TARDIS, by the patio windows. For now. (He took Mel to New York last week. And Rose Noble to Mars.)

"We don't have any carrot juice, do we?" Bonnie is asking set decorator Kate Guyan. They don't. "I don't even like carrot juice," she confides. "I hate it. But it's a nod to my character – 35 years ago." 1980s Mel went nuts for carrot juice. "I thought the fans would like it, if I was drinking it in the garden." She'll have to make do with her crumble instead. "Well, then I'm gonna eat the whole bloody lot."

"Shove your face in it," suggests David, chortling. "That'd be brilliant, if in the back of the shot you see this mad woman devouring an apple crumble," chuckles Bonnie.

And they smile. Sunlight, laughter. And the CAMERA tilts up...

Into a blue, summer sky, and...

High above and far away, spinning through the clouds...

A POLICE BOX.

"Okay. Kid. I love you. Get out."

With a smile – which may be the Doctor's, or may be Ncuti's, but it's probably both – the new Doctor presses a button and the time rotor starts to rise and fall. The Doctor and Donna make a dash for the exit.

"I'm not doing that again!" says Donna, hurrying out.

But the Doctor pauses at the door, a look back at the new Doctor.

THE BEST SMILE between them.

And the Doctor goes.

Watching the scene back on the monitor afterwards ("I need to watch it for, like, scale," Ncuti explains. "I need to see how big the room looks on camera"), the actor is blown away: "That looks A... MAZING!"

"Beautiful," says Chanya.

"And that set looks expensive," adds Ncuti.

And that's a wrap on *Doctor Who*'s new leading man. He'll be back here in six months' time, to begin shooting his first series as the Doctor – to air in May 2024.

But it won't be with David. "It's not goodbye," Ncuti says, hugging his co-star. "I'll see you later, yeah?"

"Never goodbye," agrees David. "Not on this show. Good luck."

Not that Ncuti will need it. He's got this. (But the new Doctor? He might need all the luck he can get, if only the Time Lord knew what was waiting for him and Ruby Sunday out there in the vortex. But ssh. Not yet.)

For now, Russell's script concludes like this:

The new Doctor, now simply THE DOCTOR, grins and hops and fizzes at the controls, as a brand-new story begins. DWM

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"IT FEELS WEIRDLY FULL CIRCLE AND LIKE THE UNIVERSE HAS PUT US TOGETHER..."
NCUTI GATWA

DOCTOR, DOCTOR!

In their only joint magazine interview *anywhere* in the universe, two Doctors – "cool young buck" Ncuti Gatwa and "the one that we all remember from our childhoods" David Tennant – compare notes. Benjamin Cook listens in...

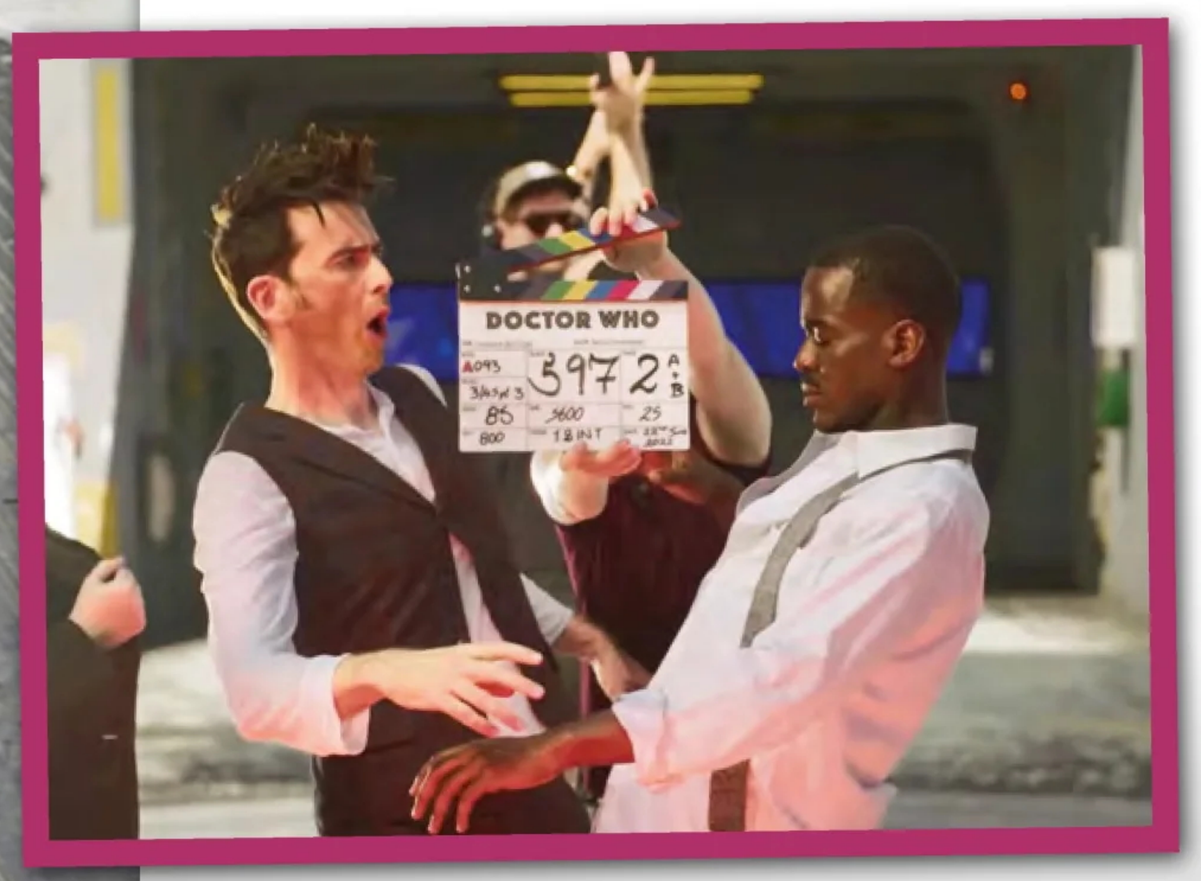
Typical. You wait ages for a Doctor to come along, then two turn up at once.

It's 22 June 2022 – so many twos! – and I'm seeing double. I'm in the captivating company of not one, but two Time Lords: Ncuti Gatwa and David Tennant. (It's really, really them! Completely them.)

We're sat in the shadow of the enormous UNIT helipad set at Wolf Studios, on which the Doctors have been busy bi-generating. I've nabbed them during a recording break – on *The Giggle*, the third and most extravagant of *Doctor Who*'s 60th Anniversary Specials. But reports of a bigger budget might have been exaggerated. Money must be tight, because David and Ncuti appear to be... sharing a costume?! It's a twist worthy of one of the Toymaker's games. Who got the better deal, do you think? Ncuti got the shirt and tie, socks and Converse, and underpants, but no trousers. (**DWM** has never interviewed a Doctor in his pants before. Wish us luck.) David is wearing the trousers and – who knew? – the Doctor's under-shirt. He also got the waistcoat, but he's shoeless. (**DWM** has never interviewed a barefooted Doctor before either. WikiFeet will lose its mind.)

Before we know it, the two Doctors will be called back to the helipad. So let's ask them some questions – quick! – before they finish bi-generating. Right now, they're still cooking. They're fizzing with residual bi-generation energy. (Try saying that when you're drunk.) **DWM** has got 'em while they're hot. Well, relaxing on canvas chairs in the Cardiff sunshine.

Now, someone tell me what the hell is going on here...



Hi Ncuti, hi David. You're members of a very exclusive club – only 14 actors have played the lead in this show. But a surprising number of you are Scottish. What makes Scots such great Doctors?

Ncuti: "The madness."

David: "The chippiness."

Ncuti: "Chippiness, ha. And we're always up for an adventure. Heh heh. Why *is* it, though? It's true, there's been a lot of Scottish Doctors."

David: "What is the ratio?"

Ncuti: "Four. There's four. Mm. Four out of fourteen. Fifteen?"

David: "Yeah, how many Doctors are we now saying there are, 'cos some extra ones have joined the gang. John Hurt. Jo [Martin]."

Ncuti: "Which are the Scottish ones? Sylvester McCoy. Peter Capaldi. David and me. Lots of Scots. Yeah, we're doing pretty well."

David: "We're punching above our weight."

Ncuti: "We're just trying to hold down the fort, for the Scots."

What were your first impressions of one another? Had you met before the other week?

David: "No, that was our first –"

Ncuti: "We'd talked on the phone."

David: "We had, yes."

Ncuti: "But we first met at the stunt rehearsal [for the Toymaker's game of catch] two weeks ago [10 June 2022]. My first impression of David was, *ohh wow, he's real.*"

David: "[*Bursts out laughing*]"

Ncuti: "And then also just, *ohhh, his voice sounds like it does on the telly!*"

David: "[*Laughing harder*]"

Ncuti: "I couldn't believe it. And then Catherine [Tate] as well. It's like, *oh my God, they're actually real! They're here!*"

David: "You thought I was some mythological creature?"

Ncuti: "[*Over the sound of David guffawing*] Yes, but I fell in love with you instantly. Instant warmth, I felt. And instantly sound. I felt comfortable and at ease."

David: "Ohh, that's good."

Ncuti: "I'm so happy that we're doing this episode together. What an amazing person to learn from and do this with. What a gift. This is such a gift."

David: "And for me. I thought, *well, what a treat to be alongside this cool young buck. This thrusting new talent* –"

Ncuti: "Ha ha!"

David: "– *that this old man gets to stand next to and bask in some of the reflective glory.*"

Ncuti: "You have more energy than me, though, can I just say! I look at you and I'm like, 'Where's all this energy coming from? I need to sit down.'"

David: "I'm just trying to keep up, that's all it is." →

DOCTOR! DOCTOR!

Previous spread: Doctors assemble! David Tennant and Ncuti Gatwa on the set of *The Giggle* (2023), ready to bi-generate.

Right: Brothers in arms: David and Ncuti hug it out on the UNIT helipad.

Below left: Catherine Tate (Donna Noble), David Tennant (the Fourteenth Doctor) and Jemma Redgrave (Kate Stewart)...

Below right: ... and Ncuti Gatwa (the Fifteenth Doctor) and Bonnie Langford (Melanie Bush), making TV history, in June 2022.

→Working with another Doctor for the first time seems like fun.

Ncuti: "It is. I'm loving it."

David: "Me too."

Were you nervous?

David: "You're a little bit nervy, because... it's weird, you're thrust together and... you know, there's no reason why one should necessarily get on or have any shared experience, but it does feel like you do."

Ncuti: "Mm!"

David: "Because yeah, it feels like this very unique club to be a member of, and you want to enjoy the collegiality of that. The kind of... gang. The companionship. That exclusive club."

Ncuti: "Yes. Yes, yes! I mean, you're my... David is my Doctor. He is the Doctor I grew up with, the one that I remember from my childhood. The one that we *all* remember from our childhoods! He's the one that I have in my head. I hope that's not offensive to any of the others. [*Laughs*]"

David: "They're not here, it's fine."

Ncuti: "So it feels weirdly full circle and like the universe has put us together. And then David reached out when it was announced..."

This is on the morning of the BAFTAs [Sunday, 8 May 2022], when you were announced as the Doctor?

Ncuti: "Yeah, and instantly David was... I don't know, I don't really have words to describe the experience, but this is... magical. It just feels magical – ha – to be, like, talking to the other Doctors. To be talking to David, and Jodie [Whittaker] as well. It's a very unique experience."

David: "You kind of feel like... we're all on the same journey. It's also very exciting because I remember starting on this journey, and it's such a mixture of nerves and excitement. But then also, looking at it from the other side, I'm aware, with hindsight, of the excitement and the joy to come and that's... I'm just so excited for you. And almost jealous of the journey, because it's such a rollercoaster."

Ncuti: "[*Nodding in agreement*] It's a real rollercoaster."

David: "It is, because of the level of scrutiny that it gets. It is humbling and, actually, a bit overwhelming."

Ncuti: "Yes, I feel that."

David: "So there is a bit of a sort of self-help group nature to it, Doctors reaching out to each other. Because there are very particular experiences associated with this part. Which are very lovely, but sometimes a bit challenging. So it's nice to have that network to share that with."

Ncuti: "Mm, definitely."

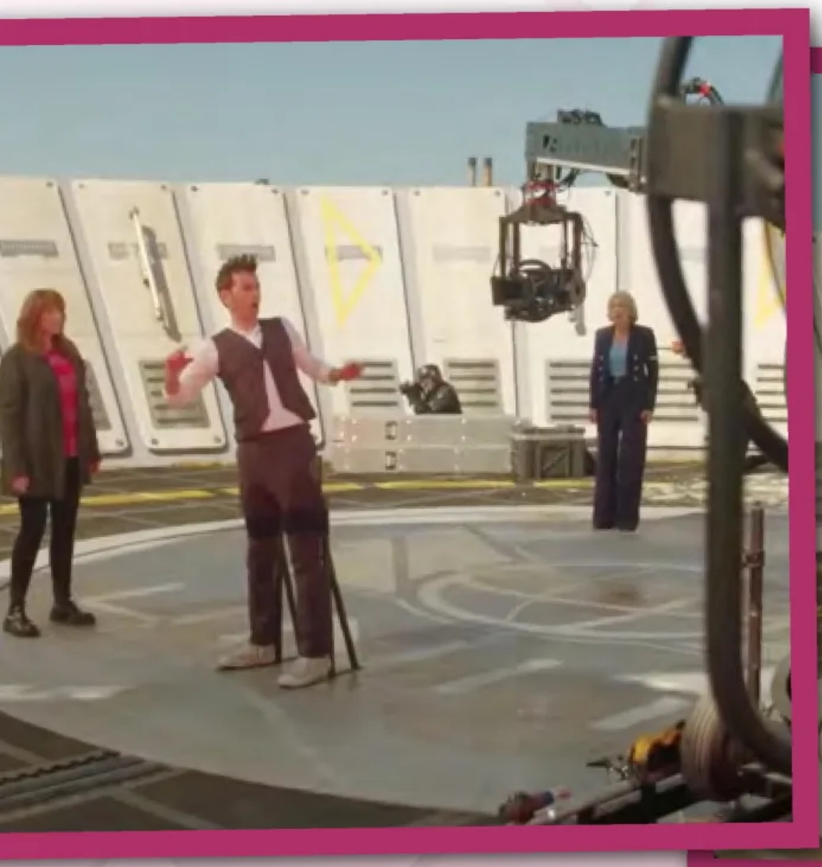
David: "Of course, it's also the sort of part you feel proprietorial about. Because it's very all-consuming when you're in it, and the idea that it can carry on without you, even though you always know that is inevitable and is coming, seems a little bit rude, frankly – that somebody breezes in and takes over."

Ncuti: "Oh. [*Laughing*] Sorry!"

David: "Not at all."

David, given that you and Jodie are pals, did that make handing over to you easier, do you think?

David: "I think it did. Which is really lovely. Because it *is* weird, that whole moving-on thing. There's always that thing of going, 'Ohh, I'm dispensable.' It's hard not to feel like you're being displaced. I mean, I'm not suggesting that Jodie had those feelings particularly vividly, but I hope because I'm a mate, that slightly took the edge off. I was able to phone Jodie up and go, 'Listen, this is a laugh. Isn't this funny?' I was one of the first people she called when *she* got cast, so it was lovely to be able to return the favour."



Wait, so you broke the news to Jodie? At some point she got a phone call from the next Doctor and – surprise! – it turned out to be you?

David: "She did! Yeah, I have the call recorded."

What did she say?

David: "Basically, it's Jodie swearing."

Ncuti: "That's amazing. Jodie is everything. She paved the way. And that call I got from the two of you [on BAFTA day] meant the world."

Ncuti, yesterday was your first day on set. You bounded on with such confidence. What were you feeling on the inside?

Ncuti: "Pure terror."

David: "But that's natural."

Left: C'mere!

Below: Catherine, David, Ncuti, and Bonnie on set, in a range of colours.

Ncuti: "It's never been done before, bi-generation. The Doctor regenerates into two!"
David: "Selfishly, it's really nice to get to play a scene with another Doctor. That's quite rare."
Ncuti: "Mm! But you've done it before with Matt [Smith]?"
David: "I did, yeah. And with John Hurt. Although, he was... you know, that was his first time playing the Doctor. But it's still quite unusual. Especially at this changeover moment. I never even met Chris Eccleston when we swapped over. And when I handed over to Matt, we sort of said hi and had our photograph taken, then I buggered off and he got on with it. And – even more recently – Jodie and I weren't in the same room. So it's nice to have this moment, these few days, where we actually get to play together."
Ncuti: "Yeah. [*Laughs*] I concur."

But I can't help noticing you're sharing a costume.
David: "We are, yes."
Ncuti: "Oh yes! Ha ha."

When it was pitched to you, Ncuti, that you'd be doing your first episode in your underpants, was it an instant yes? You seem very okay with it.
Ncuti: "I'm definitely okay with it. [*Laughing*] You just need to look at my Instagram to see that it's *fine!* [Ncuti has been working out, and he isn't shy about showing off the results on Insta.] I was like, 'Not a problem here.' So this is the new look. This is the new costume. But I am thinking, *where are they going to put the mic?*"
Angharad (sound assistant): "I was thinking we could clip it to your boxers, if you're happy to do that?"
Ncuti: "Okay, yes. Yes, yes. [*To* ***DWM***] No, I thought it was very funny. I think it's a really funny entrance, and it's such a huge moment, and [*points to David*] this Doctor is going through so much in this episode – emotionally, he's in a really dark place – and then you get this moment of, like, pure wonder and joy. An unprecedented moment."
David: "It's a very *Doctor Who* way of doing it. Mixing high drama with –"
Ncuti: "– humour."
David: "– something faintly comic. 'The Doctor saves the universe in his pants' makes perfect sense."

To be fair, you spent most of *your* first episode in pyjamas.
David: "In my pyjamas, yes. So there's a similar vibe, that you can undercut the epic universe-threatening stakes by having someone wearing socks and pants or no shoes."
Ncuti: "That's the true nature of this show. Silliness and gravitas. Comedy and drama."
David: "It all meets in that intersection. And that's *Doctor Who*!" →

"THE DOCTOR SAVES THE UNIVERSE IN HIS PANTS? MAKES PERFECT SENSE!"

DAVID TENNANT

Is that how you felt on your first day, back in 2005?
David: "Yeah. I was terrified. *Terrified.*"
Ncuti: "It's scary, right?"
David: "Because until you start, it's all just big scary potential... and everyone's going, 'What are you going to do? How are you going to make it your own? What are you going to wear? What's your voice going to be like?' You're like, 'I don't know, I haven't started yet!' It just feels like there's so much... until you get to the first day. Then you're doing a job, learning lines, and there's work to be done, which kind of normalises it, I think. The build-up is more terrifying than the work."
Ncuti: "Yes. Yes! I feel that. But then on your first day it's like an explosion of all this excitement, joy... all this stuff you've been working on, you've been thinking about the character and, for me, watching the other Doctors... It's been building, building, building, and you kind of [*claps hands*] release. Your first day is that, which is amazing. But also it being *real* as well. For me anyway. It's the *oh, this is now real. We're really in the space.*"
David: "There's definitely something of a comfort in just having to hit your mark and say your lines right. At least that's tangible."
Ncuti: "Yeah, it's not just voices in my head anymore. I'm actually now speaking to *people!* [*Laughs*]"

Tell me about bi-generation, then. What is it? How does it work? Does it hurt?
David: "It stings a bit, yeah."
Ncuti: "Yes! Ha. Ouch. [*Laughs*] We're all learning, I think."
David: "Shot by shot, right now."

DOCTOR! DOCTOR!

Above: "I love you. Get out." It's Ncuti's TARDIS now.

Right: The new Doctor, bi-generating on the Wolf Studios backlot.

Below: Ncuti (beautiful) and David (still beautiful) behind the scenes. Clothes models' own.

→ What is it about this character, the Doctor, that appeals to you? What characteristics in particular draw you in?

Ncuti: "I feel very, very connected to the Doctor for a number of reasons, but I think ultimately because the Doctor is hope. They see hope in everything. They fight for each life that they come across. Even Daleks. They will defend... well, not defend, but –"

David: "See the best in?"

Ncuti: "Yeah. Well, maybe not Daleks. I don't know. If I get to meet a Dalek – I don't know if I will – I might find out. But it's just so beautiful that there's this show about aliens that teaches you so much about humanity."

David: "I like that it's always a triumph of intelligence over ignorance, and compassion over thoughtlessness, and wit over force. Sometimes in this world you can feel that the *other* side is winning."

Ncuti: "Yeah, especially these days."

David: "The Doctor is a character that's motivated by righteousness and that indomitable spirit, and it's never about brute force. It's never about weaponising anything. It's always just about seeing –"

Ncuti: "– seeing the light and the dark, and not judging either. The Doctor never judges."

David: "Mm. Unless... it's proven you're a wrong'un. [*Laughs*] When someone's proven themselves to be guilty, then he can display a ruthlessness."

Ncuti: "Mmm!"

David: "That's very exciting to play."

You said earlier, David, that from the moment you're cast, people start asking you how you're going to play the Doctor. But how *do* you both decide? Where do you start?

Ncuti: "I think it's really guided by the writing."

David: "You've got Russell [T Davies, *Doctor Who*'s showrunner] writing brilliant words, so that really does take quite a lot of the pressure off. After that, it's the way that it occurs to you. I don't know how conscious any particular decisions are, really. Russell's words kind of work through you."

Ncuti: "I completely agree."

David: "You get a lot of really good material to bounce off."

Ncuti: "There's an energy that runs through the character and runs through the whole script that kind of sweeps you up, and you can't really do anything other than just let it. The Doctor is not human, and so they're, like, a beautiful character that anyone can kind of place themselves into. It works because of what Russell has written, and the energy. He's done a lot of work for us."

David: "Yes, but he lets you bring your own jazz."

Ncuti: "Mm. This is one of those jobs where, like, you can't *just* say the lines."

David: "You've got to kind of just chuck your own energy at it. But also it's one of those characters that there's not really a wrong way to play."

Ncuti: "Is that true? [*Laughs*] I hope that's true."

David: "You can probably take scripts from any of the Doctors and... you know, there's a template of the Doctor that's fairly interchangeable, and I don't mean that in a reductive way. I mean that hopefully each individual Doctor becomes unique *because* they're played by a different person. It becomes channelled through the prism of the actor who's playing it. I would say that if you try to make too many self-conscious decisions about what this character is, it kind of gets in the way of actually just letting your instincts flow through it. Because the Doctor is a bit anarchic and free, and the more you allow that – the more you can allow it to play *you*, rather than the other way round, I think – is probably when it's most successful. For me."

Ncuti: "And me. That's good advice."

Talking of advice: David, any pointers for Ncuti on how to pilot the TARDIS?

David: "I haven't seen the new one yet! It's still being built. There's a great excitement in meeting that console for the first time. But yeah, I'm going to be laying down some rules on what button does what, because I'm in there first."

Ncuti: "[*Chuckling*] Uh-oh."

David: "I will be leaving detailed instructions, then I will be watching on TV and expecting them to be followed. I will be labelling. I will be leaving little labels on buttons."

Ncuti: "I'm pressing all of them. All your buttons."

Let's talk about fame. You're both proper famous –

David: "[*Cutting in*] I don't know. Ncuti's more famous than I am."

Ncuti: "Pssh!"

But does *Doctor Who* fame hit different? What are the unique challenges of being known for this particular role?

David: "Well, it's very cross-generational. Everybody's aware of it – from five-year-olds to 95-year-olds – and that takes a bit of getting used to."

Ncuti: "That's what I'm discovering."

David: "Are you already getting recognised as the Doctor by people?"

Ncuti: "Oh, yes! Oh my God, on my way to Milan [this past weekend, for Milan Fashion Week], I was running late as always, and a group of black kids were there, a bunch of, like, London black kids, and they were like, 'It's the Doctor! It's the Doctor!' It was really nice, actually. Then they were like, 'You should jump in your TARDIS!' I thought, *ohh, that's so lovely, that the show has, like, ignited for you guys as well.* So it is a very interesting level of fame. It's another level. I don't think there's anything like it. Because it's such an institution. And because, as you said, it's so cross-generational. But there's an ownership to it, too. People feel – as they should – an ownership, because it's something that belongs to all of us. So yeah, no, that's taking a bit of getting used to. But I like it."

David: "[*Grinning*] Yeah?"

Ncuti: "Yeah. It feels nice. It's very lovely. It's a real honour to be in the middle of that." **DWM**

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TIME AND SPACE VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

Awards

In November at the RTS North West Awards 2023, *Nolly*, written and produced by **Russell T Davies**, directed by **Peter Hoare**, with **Sam Care** as DOP, won the award for best drama and best visual post-production. Davies won best script writer for the production.

David Tennant and **Jenna Coleman** were amongst those at the 67th Evening Standard Theatre Awards held at Claridge's Ballroom, London on 19 November. Tennant presented the award for best actress. *The Motive and the Cue* won best play, of which **Mark Gatiss** is amongst the cast.

Theatre

Tosin Cole leads the cast of *Shifters* at the Bush Theatre, London. This fierce romance offers a different type of love story, and is a tribute to the enduring power and fragility of memory and love. The production runs 16 February to 30 March.

John Bishop is to tour the UK from March to November in his tour *Back at It 2024.*

Hugh Bonneville and Karen Gillan in *Douglas Is Cancelled*.

Television

From 26 January, **Ncuti Gatwa** can be seen as 2nd Lieutenant Robert Daniels in *Masters of the Air*. This Apple TV+ series tells the story of the 100th Bombardment Group in the American Air Force, during World War 2. **John Schwab** is also in the cast.

Karen Gillan, Alex Kingston, Hugh Bonneville and **Simon Russell Beale** lead the cast of *Douglas Is Cancelled,* produced and written by **Steven Moffat**. The four-part series for ITV focuses on cancel culture, set in the world of TV news.

Nicola Coughlan is currently filming new Channel 4 series, *Big Mood*. The series tells the story of female friendship when infiltrated by the complexities of a serious mental illness.

Lenny Rush was amongst those taking part in the Channel 4's *Taskmaster's New Year Treat* which is currently available on catch-up.

Anita Dobson is among the cast of Channel 4's *Generation Z*, directed by **Ben Wheatley**. This dark comedy follows a group of OAPs as they try to escape the army, following a chemical leak near to their care home.

The fourth season of HBO's *True Detective*, *Night Country* begins on 15 January on Sky Atlantic and stars **Christopher Eccleston**. The series follow a team of detectives who must uncover what happened when the crew of an arctic research station vanish without a trace.

Christopher Eccleston in *True Detective: Night Country*.

Michelle Greenidge has finished filming the third series of the BBC's hit comedy *Mandy*. Greenidge plays friend, mentor and nail clinician Lola.

Film

Karen Gillan is currently filming new horror film *The Life of Chuck*, adapted from Stephen King's book of the same name.

Directed by **Jamie Childs**, **Jenna Coleman** leads the cast of *Jackdaw*. The film tells the story of a smuggling job gone wrong, and one man's revenge as he searches for his abducted brother. The film is released 26 January.

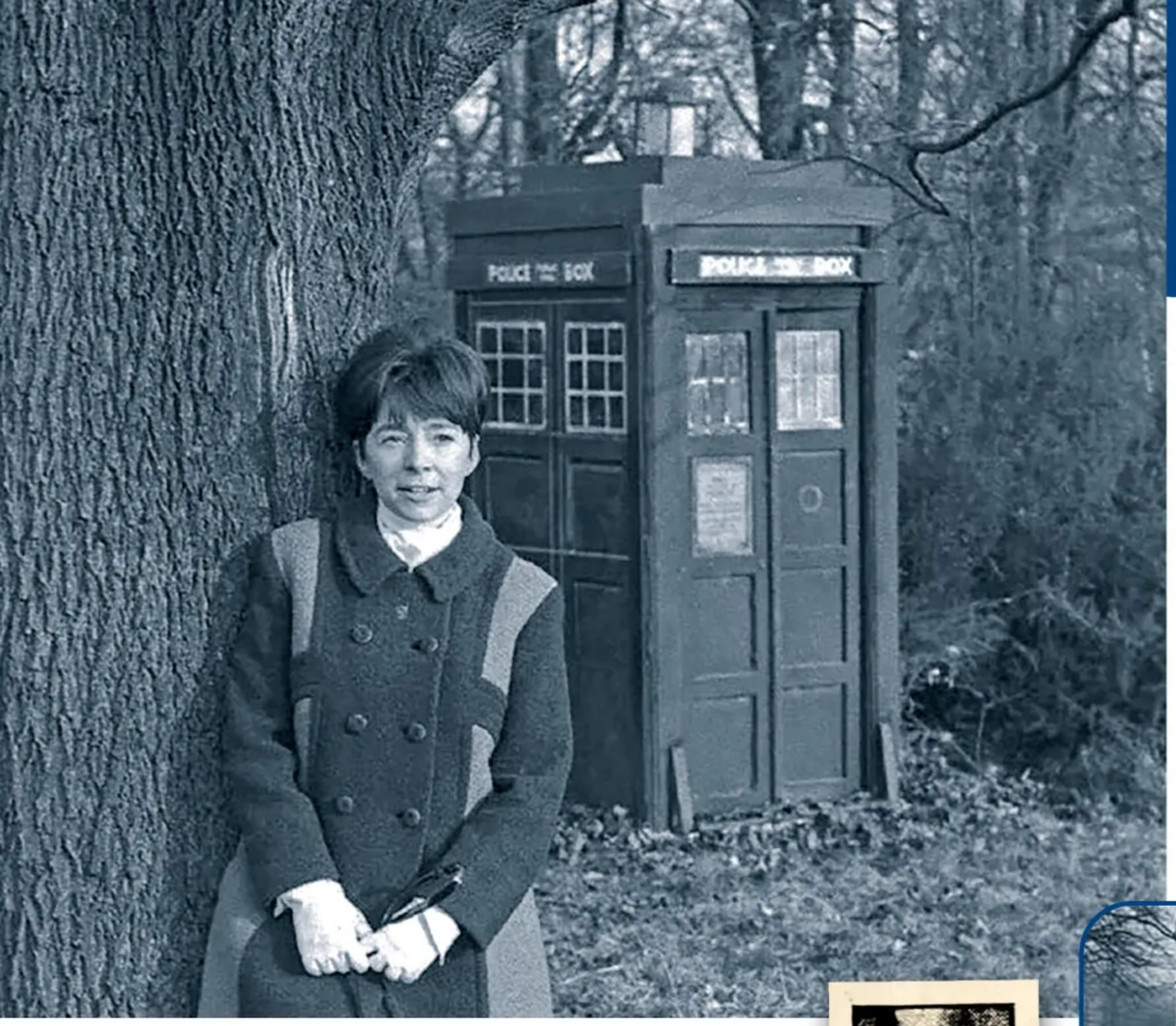
Miscellaneous

Nicola Coughlan is among those to have designed a T-shirt as part of the *Choose Love* campaign. Sales of the T-shirt go toward helping refugees and displaced people across the globe and is available from express.com

Colin Baker and **Sophie Aldred** are to join **Peter Purves** and **Colin Squall** in care home drama series, *Henry House*. The comedy drama is set in a Wrexham care home and aims to shine a light on the community while supporting the special educational needs and disability community. It is currently being crowd funded on Patreon, after filming had to be stopped earlier last year.

Alex Moore

THIS MONTH IN... 1966
FRIDAY 7 JANUARY



Left: Jackie Lane on Wimbledon Common with a partial police box (the rest was needed in studio the same day).

Below right: Legging it on location.

Below left: The *Manchester Evening News* tipped Jackie for the top on 13 April 1959.

Bottom left: The *MEN* reported Jackie's name change on 26 October 1961.

Fifty-eight years ago, 24-year-old Jackie Lane filmed her first-ever *Doctor Who* scene, on Wimbledon Common. A cameraman stood in the back of an open-top Citroën to capture her flight down the road, away from a windmill, towards a partial police box prop. Five weeks later she barged into the TARDIS control room, when the subsequent scene was finally recorded at Riverside Studios. "Where's the telephone?" she demanded – startling William Hartnell's Doctor out of his chair. "The telephone! I've got to ring up," she continued, giving it full-on Northern welly.

Enter Dodo – the Doctor's first Mancunian companion...

It's a long way from Wimbledon to Withington, the south Manchester suburb where Jacqueline Joyce Lane was born on 10 July 1941. The daughter of a wigmaker and costumier, she attended a nearby grammar school, Whalley Range High. The teenage Jackie's passion for the stage soon made her a local celebrity. "A STAR OF TO-MORROW?" asked the *Manchester Evening News* on Monday 13 April 1959, with the young actress pictured in circus costume.

★

A STAR OF TO-MORROW?

Pictured right is 17-year-old Jackie Lane, who plays the circus waif in Gerda Redlich's "The Circle in the Ring." Withington Players are giving the play's first performance this week. Prompter says of Jackie: "She gives a sparkling performance of 'star' quality."

She was promoting her performance in *The Circle in the Ring*, a Gerda Redlich play premiered by the am-dram Withington Players at the British Legion hall on Whitchurch Road. "Seventeen-year-old Jackie Lane, who plays a waif who becomes a circus star, reveals sparkling star quality," the paper's reviewer had declared the previous Friday. "She has an easy stage manner, a mobile gamine face, and captures all the elusive qualities of the half-and-half world of the adolescent." The *Nantwich Guardian* was also impressed, noting that the role of Micky – "a sort of constant nymph whose quiet goodness and self-sacrifice puts an end to old antagonisms" – had been "outstandingly played" by the youngster.

The *MEN* continued to follow the budding star's career with interest. On 5 August the following year, it noted that Jackie, of Wilbraham Road, Fallowfield, had been proclaimed the best actress at the Wythenshawe Drama Festival, after appearing as "the tragic displaced child, Marie" in *The Lullaby* – winning the Festival Shield for the Withington Players: "For Jackie it was a fitting end to her career as an amateur. She starts as a student with Manchester's Library Theatre later this month..."

The two Jackie Lanes a double change for an actress

WHEN **Jackie Lane** launched out on her career as an actress she didn't realise she would be forced to change her name completely. But Equity, which checks the name of a new actress against its list of 11,000 members, has insisted on it to avoid confusion with Austrian-born film actress **Jackie Lane.**

So the girl who was born Jacqueline Joyce Lane 20 years ago, and lives at Wilbraham Road, Fallowfield, now becomes Jackie Lenya. She is a member of the Manchester Library Theatre company.

Jacqueline (or Jackie) Lane (or Lenya).

Jackie Lane, film actress, born in Austria.

Equity objected

"As a student at the Library Theatre, I acted under the name 'Jackie Lane,'" she told me to-day. "When I applied for Equity membership I made it Jacqueline Lane. It is reasonable because there has been some confusion. When I appeared in the radio version of "A Taste of Honey" there was some confusion."

As its name suggested, the Library Theatre, under creative director David Scase, was located in the basement of Manchester Central Library, off St Peter's Square. By the year's end, Jackie was playing one of two not-at-all ugly sisters in an alternative *Cinderella*, in which later *Genesis of the Daleks* Time Lord John Franklyn-Robbins appeared as the Baron. She had a much bigger role the following February, when the company mounted John Wiles' Coventry-set state-of-the-nation piece, *Never Had it So Good*. Here, Jackie was paired with another future *Doctor Who* actor, long before his appearances in *The Caves of Androzani* (1984) and *The Happiness Patrol* (1988). On Thursday 23 February 1961, *The Stage* awarded "Top marks... to John Normington for his clever study of the amoral teenager, Winston, and to Jackie Lane for her warm and fresh portrayal of the schoolgirl, Mick."

Many more roles followed. She made the front page of the *MEN* when actors' union Equity insisted that, to avoid confusion with the Austrian-born film actress Jackie Lane, she couldn't register herself professionally as Jacqueline Lane. So she made several early TV appearances as Jackie Lenya – a surname seemingly swiped from the Brechtian legend Lotte.

In 1963, she was considered for the role of the Doctor's granddaughter Susan after playing Rosemary Gray in nine episodes of the BBC's fashion-mag proto-soap *Compact* – but she wasn't inclined to pursue a regular role at that time. The following January, she returned to Manchester, recording a one-off appearance in *Coronation Street* as Cheryl, a teenage fan of Weatherfield window cleaner turned singing sensation Walter Potts (aka 'Brett Falcon'). Then in, December 1965, in urgent need of a new companion character, playwright-turned-*Doctor Who* producer John Wiles recalled the young actress who'd so impressed him as Mick Gnobe (sic) in that Library Theatre show a few years before...

But Wiles was on his way out, and Dodo's Northern dialect was eliminated from her second episode, the first instalment of *The Ark*, in which her slangy "fab" made the Doctor insist she'd have to do something about her English. "What's wrong with me English?" she was supposed to ask; on screen, this became "What's wrong with it?" in a more pronounced, vaguely cockney inflection.

Which is why we don't remember Dodo as a breezy Northern lass – when, by rights, we oughta. **Alan Barnes**

ALSO THIS MONTH

Monday the 31st

With Sara Kingdom (Jean Marsh) having died helping to defeat *The Daleks' Master Plan* two days earlier, writer Terry Nation (left) was seeking new worlds for his creations to conquer, telling Howard Loxton of *The Guardian* that his Daleks were "totally bad. This has worried some American companies interested in them – Americans seem to think that even the blackest villain must have some redeeming features..."

The companions have always been an integral part of *Doctor Who*, be it Rose Tyler, Barbara and Ian, Amy Pond, impossible girl Clara, Yaz or Donna. Now we've got a great new companion to accompany a great new Doctor. Let's take a look at the phenomena that is Ruby Sunday!

RUBY SUNDAY JEWEL IN THE CROWN

New companions always set *Doctor Who* fandom buzzing, especially when paired with a brand-new Doctor. Before our upcoming interview with Millie Gibson next issue, we're giving you a little appetizer, to remind ourselves of what makes Ruby so special.

First off, Millie Gibson is to date the youngest full-time *Doctor Who* companion... ever. How is that possible? She can't be younger than Adric was, can she? Oh, yes, she definitely is... both Millie and Matthew Waterhouse were 18 when they were cast but, by our reckoning, Millie was younger by a few vital days.

Come on, age? Unless you've just turned 90, or you're five, we can't use age as a great attribute. Can't we? Wow! Tough crowd... okay... let's move on... Hair! *Doctor Who* has always been a great showcase for hair! Jon Pertwee's silver fox bouffant, Tom Baker's luxurious locks, Bonnie Langford's red tresses, and don't get us started on David Tennant or we'll be here all week. Yes, Ruby's bob is sure to herald the return of the bob.

Next up... not only is she thoroughly, almost impossibly likeable... she's also 100% relatable... When you see someone get things all their own way all the time, it brings out the worst in us. Seeds of envy start to take root. But when we meet Ruby she is the original hard luck kid. She's got a big storm cloud of bad luck hovering over her head, turning even a shopping trip for eggs into a disaster zone. And yet, in spite of it all, she carries on, she might heave a sigh, or shed tears of frustration in private, but she still has hope, she puts on a brave face and pushes on through. And she's ready for change... and adventure. What's not to admire?

Ruby: "I think I'm still waiting for my life to begin."

Then... she's a muso... that's trendy speak for musical. She's the keyboard player in a really cool band called the Red Notes. They may not be packing out the O2 just yet, but they'll make your Christmas party go with a swing. And keyboards never go out of style. They're just so cool! On top of that she's a pretty nifty lyricist too. I'm hoping for an album with her and the Doctor in the not too distant future.

The Doctor: *"I can see you're having a fun day,*
Meet my friend, she's Ruby Sunday!"

Ruby: *"It's good to meet you, good to greet you,*
Good to say how diddly-deet you!"

See? We told you she's a great lyricist. Now you won't get that earworm out of your head!

As someone who's terrified of heights, I've got to add in Ruby's complete fearlessness when it comes to climbing rope ladders in the sky. Even the Doctor finds this attribute remarkable. We got dizzy just watching. Kudos to you, Rubes!

The Doctor: "A ladder in the sky and you thought, 'Yeah, I'll give that a go, love'?!"

Ruby: "They've got the baby!"

Next up, it's family. The best companions come with a great family. Look at Rose Tyler and her mum. Look at Donna and her family. The Sundays are the complete package of feisty family shenanigans. Her mum and gran might embarrass her from time to time, they might ask too many questions, they might poke their noses where she doesn't want them to, but she knows they've got her back, and she's got theirs too!

The Doctor: "You've got the biggest family in the world."

Last but not least, it's got to be her sheer rizz! Yeah, we know, we had to get that word in. If anyone sums up the word of 2023, it's Ruby Sunday and the Doctor. **DWM**

EVEN BIGGER ON THE INSIDE

Oh, you clever thing! To celebrate the TARDIS' most magnificent makeover yet, **Paul Kirkley** gets the lowdown on its creation from **Joel Collins** (executive producer), **Phil Sims** (production designer), **Crissy Howes** (senior art director) and **David Tennant** (Time Lord).

As Tuesday mornings on the TARDIS go, this one feels fairly historic. On the raised gantry on which that famous hexagonal console now sits, the Fourteenth Doctor (David Tennant) is performing the universe's most important job handover to his successor (Ncuti Gatwa – who, for complicated Time Lord reasons, is in his underpants).

Watching from below, **DWM** can't help but think of William Hartnell and Patrick Troughton, performing the same ritual on the same set at Riverside Studios in Hammersmith in 1966.

Well, not *quite* the same ritual. Both men had their trousers on, for a start. And not quite the same set, as that brilliant but only *marginally* bigger on the inside first TARDIS has now been reimagined on a monumental scale, the three walls of Peter Brachacki's iconic original design transformed into a vast cathedral of light and space.

After months of planning and a 16-week build, the new TARDIS is still box-fresh: this is only the second day of filming on it, and everyone's still working out the best angles to make it look as ravishing as possible on screen. But even with the house lights on, and some missing roundels – removed to accommodate extra scaffolding supports – exposing the inner wiring, it's clear the new design has taken the Doctor's impossible time ship to a whole new level. Several new levels, in fact, its curved walkways sweeping gracefully up into the 50-foot-high rafters of Wolf Studios' Stage 6, while large circular, camera-shutter doors hint at an infinite, unseen hinterland beyond.

Some things, though, are still reassuringly low-tech. The time rotor, for example, is still manually operated by someone pulling on a rope. And in between shots, members of the crew in regulation cargo shorts are still making running repairs – including that old classic, a man fiddling about under the console. Except now, the set is so big, he disappears completely into its bowels, while other crewmembers don't have enough time to make the journey off-set between takes, so just take to crouching out of shot instead.

In the fictional universe, of course, the TARDIS simply remodels herself using some whizzy multi-dimensional geometry and, quite possibly, magic. In the real world, though, it's a bit more complicated than that, as the people who did the *real* work explain...

Joel Collins, executive producer: When Russell [T Davies] re-launched *Doctor Who* in 2005, he tried something new with the TARDIS. It was quite coral, quite warm... there was an intimacy, and a busyness, to it. This time, he wanted a vast space, and I think he was also eager to enjoy the history of the show a bit. If you look at the way we've redeveloped the [diamond] logo, it's much the same thing. We're not trying to reinvent the wheel – we're trying to bring the best of the best. So the way we looked at this TARDIS was not, 'How clever can we be with it?' It was to ask: 'If they'd been able to do this in 1963, what would they have done with it?'

To help answer that question, Joel brought Phil Sims on board as the series' new production designer.

Joel: I've known Phil for a long time. We worked together on *Black Mirror* and on [2005 film] *The Hitchhiker's Guide to the Galaxy*. I have a huge amount of trust in him, and we collaborate very well.

Phil Sims, production designer: If you've been asked to design *Doctor Who*, then the TARDIS is the jewel in the crown. So I wanted to get my teeth into it.

I loved the clean white aesthetic of the old TARDIS, from the William Hartnell era onwards. I like the idea of a TARDIS that could turn up in *Star Trek* or *Star Wars* or *The Black Hole*. Because I'm a sci-fi nerd, basically.

Unfortunately, things didn't go entirely to plan...

Phil: I kind of got it wrong. Or rather, I got it right, and then I got it wrong again. I'd got the space and the shape right, but in my bedroom over Christmas, I sort of disappeared down a dark alley of all these hard, metal, almost concrete textures. Russell thought it looked like a bunker, or a baddie's lair. It didn't look like it was full of joy and air and stories. I took all the fun out of it, basically. It looked quite sinister, so understandably Russell wasn't over the moon about that. But after another weekend working on it, we got it back on track, and he loved it. So I was happy – but at the same time, my heart sank, because I didn't know how we were actually going to build it.

So we got Crissy [Howes] in to engineer it. She's worked on lots of projects with me – things like *The Avengers* and *Guardians of the Galaxy* – and I knew she'd be able to turn a crazy design into an engineer-able piece of scenery.

Crissy Howes, senior art director: Phil rang me and joked 'how do you fancy working on a career-ending job? Because if the fans don't like it, neither of us will ever work again'. The TARDIS is fundamentally a British sci-fi classic that could easily be done so wrong. But as soon as I knew Phil and I were on the same page, I wanted to do the job.

Joel says the task was to make "this impossible space possible"... Was Crissy confident it could be done?

Crissy: I designed the rotating sets for [Christopher Nolan's reality-warping 2010 film] *Inception*. And this one isn't moving. So it wasn't a problem.

It is, by some margin, the largest TARDIS ever constructed. Did size matter – as a way of telegraphing to the audience that this is a bigger, more ambitious era of the show?

Phil: I think so. Russell never said that to me directly, but everybody knows the TARDIS is bigger on the inside, and there was lots of discussion of *how* much bigger it is on the inside. I think Russell wanted to underline that, and defy anyone to say it isn't bigger on the inside.

So we built it as big as we possibly could in Stage Six. It's about 40 feet in its total diameter; about 40 feet in radius. It's about 80-90 feet across at its widest point.

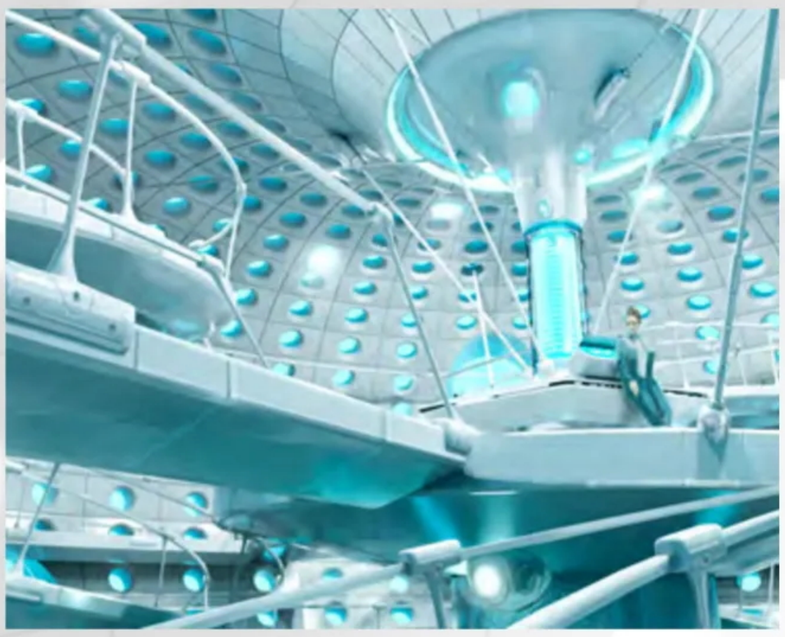
Joel: I think scale can be multiple things. Scale can come in the size of a fist – if it has the right impact – or it can be the size of planets. Scale is weird: it's an emotional impulse – something really small can have vast scale, if that makes sense.

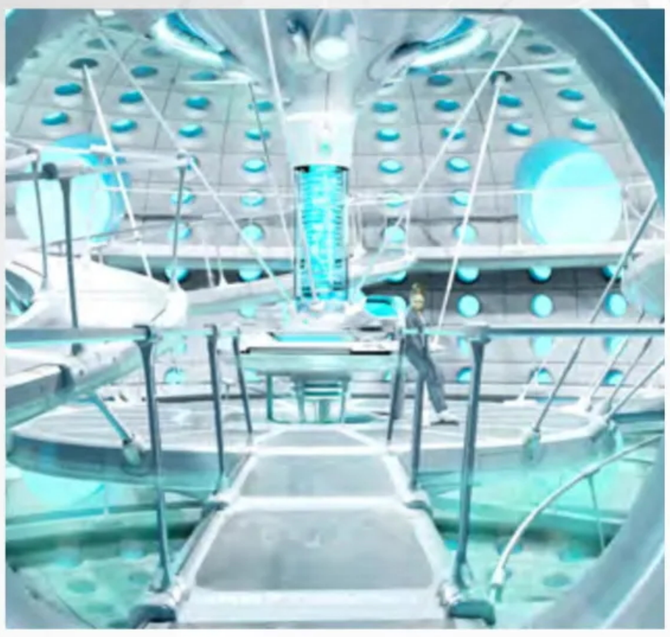
Real estate's really interesting in *Doctor Who*. When the Doctor runs down a corridor, you often need him to run down that corridor for a while, so the corridor needs to be very long. With this TARDIS, because the Doctor's very energetic, we needed a space that could really open up the opportunity for movement.

TARDIS scenes have certainly suffered from being a bit static in the past. So this was about making those scenes more... kinetic?

Joel: I think it was about making them more full of joy. That was the word Russell used when I first met him, more than two years ago. He wanted to put so much joy into *Doctor Who*. And when the Doctor enters the TARDIS and starts running around, you see that immediately.→

EVEN BIGGER ON THE INSIDE





Above: Pre-production concept art by the *Doctor Who* art department.

Right: The gigantic set under construction.

Below: David Tennant – delighted.

Below right: A detail of one of the beautifully crafted control panels.

→ **Phil:** David Tennant walked on and immediately ran around every single bit, like a tomcat marking his territory. And now Ncuti completely owns it. I mean, he really owns it. It's just glorious to see him in there.

The shape of the new console room is technically 'toroidal' (which is maths-speak for 'doughnut-shaped').

Phil: Russell described it as a cavernous, spherical space. So it was also important to get the right shape. Although it's not technically spherical – it's toroidal, because we had to squash it slightly to fit it into the stage.

Let's talk – and this is a word to quicken the pulse of any self-respecting Doctor Who fan – roundels.

Phil: I wanted to get back to the white, clean roundels. I loved the honeycomb pattern that the Jon Pertwee and Tom Baker TARDISes had, but that was quite difficult on a sphere. It looked really messy and noisy. Whereas when we tiled them, it looked really clean and sci-fi. In a way, they were the trickiest things, because there are so many.

How many, exactly?

Phil: Off the top of my head, there's something like 768. I haven't actually counted them – but someone must have, because we had to budget it, and there's definitely a cost-per-roundel knocking about somewhere.

Every roundel contains an individual LED light, allowing the walls to transform into a range of colours and patterns.

Phil: I can't take all the credit for that. I cheekily said, 'what if we could illuminate every one of them?', and there were a lot of rolled eyes around the room. But Matt Gray, the DP [director of photography] for Special One, took up the gauntlet to solve that problem. So the design of the TARDIS is now intrinsically linked to those lighting possibilities. There's one version where, when we animate it, it sort of wipes around the room, and another one where they kind of grade up [from the floor]. The idea is they're sort of an extension of the time rotor, giving you an indication of when the TARDIS is in motion. And then it became part of the director's privilege – in the tone meeting for an episode, Russell would say, 'you've got to think about the colours of the TARDIS'.

Crissy is particularly proud of the console, which captures the spirit of the 1963 original and the raku detailing of David Tennant's first TARDIS – while looking brand spanking new.

Crissy: The time rotor was tricky because we didn't have money for anything technical. It's all a bit smoke and mirrors. The model-makers at Wolf Studios worked miracles with the time they had.

The multi-platform nature of the design presented its own engineering challenges.

Phil: Do you remember when they opened the Millennium Bridge between St Paul's and the Tate Modern in London? And how, when too many people walked on it, you all bounced in step and it got a bit weird? This had similar growing pains.

Ideally, the whole structure, including the exterior, needed to be built in steel. But getting hold of steel was really difficult and expensive.

"IT'S SO POSH!"

DWM sits down with **David Tennant** on the set of *The Giggle* to talk retro chic, running and roundels.

Hello David. How are you enjoying your new ship? It's an incredible bit of engineering. It looks very impressive in real-life, but when you see it on camera, it's just got such a depth and a scale and a scope to it. It looks *posh*.

Does the white colour scheme thrill the 12-year-old in you? Oh it's very retro. It goes right back to the original design. And then just blows it up times 20. This is the TARDIS as you would have known it... If you watched the show in 1963, and then watched this, you'd be in no doubt about what you're looking at.

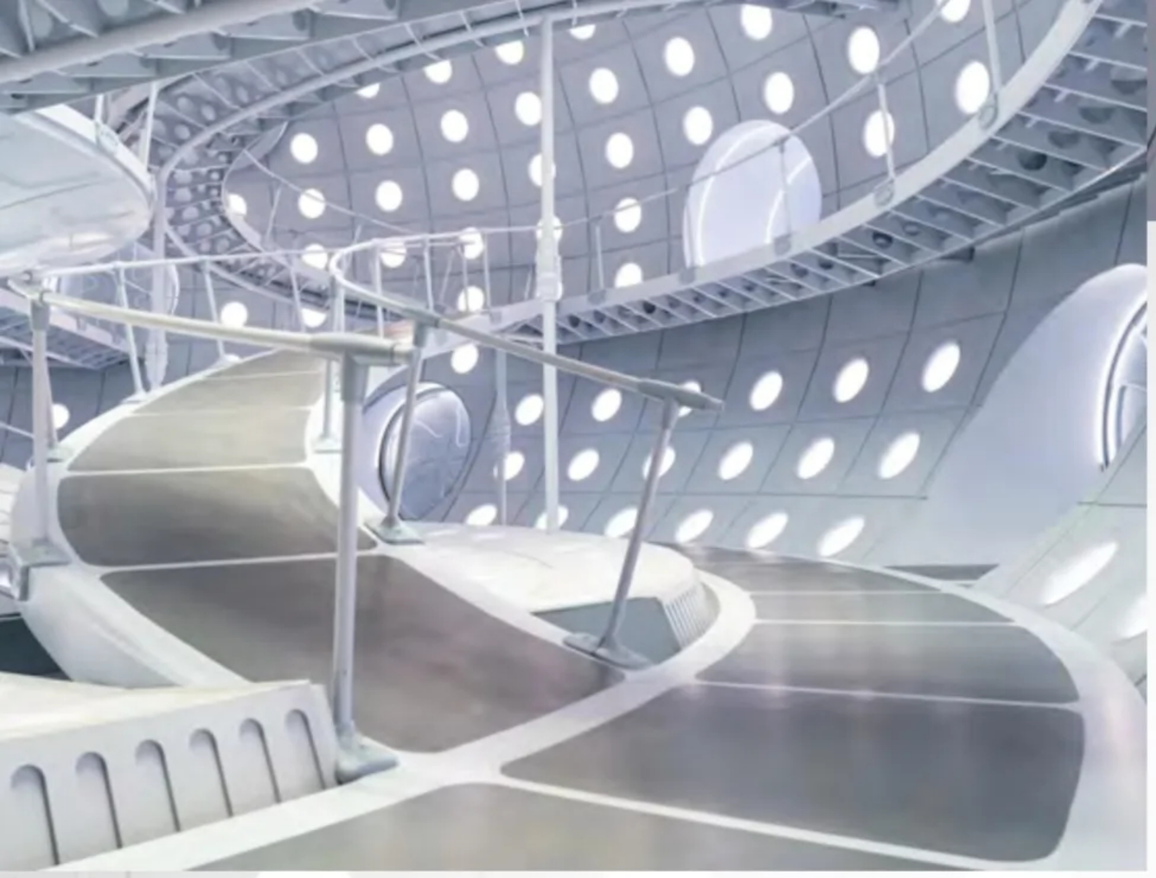
There's a bit of your old TARDIS in there as well... The crackle is definitely reminiscent of that. But it's a lot cleaner.

Big, isn't it? Yeah. When I first come onto it, I run a circuit of it. Which was great, but by the fifth take, I was feeling it.

Proper roundels, too... Absolutely. And there's like, 850 of them or something?

Is roundel even a word? I think so. That's what everyone's been calling them. Is that not a word?

It is – but does anyone who isn't a *Doctor Who* fan ever use it? Well, words have to start somewhere, don't they? I'm going to go look up that word and its origins now...



Crissy: I came down to the studio to see the space and start drawing up the steel work. I always like to start with the backbone of a set, to give the crew a head start. Then the war [in Ukraine] broke out and Robyn [Paiba, supervising art director] pointed out that most of our steel comes from Ukraine...

Phil: So we decided to go for a traditional scaffold structure on the outside instead. That meant there was more flex in it when you walked on it, so we installed some supports underneath to give it more stability.

Crissy: The only real problem was the crew thinking it wasn't safe! We had the structural engineer who I've worked with for years in the film industry come and prove it was. Unlike steel, a scaffolding structure creaks as it settles. But it couldn't fall down!

Would it be fair to say this is the most iconic design the team has ever worked on?

Crissy: I've been lucky enough to work on some great jobs in my career. But I never thought I'd end up working on that TV show that used to scare the pants off me and my sister when I was a kid.

Also, on every production I've done since *Event Horizon* (1997), I've followed the tradition of hiding a bit of R2D2 in plain sight. Just saying...

Joel: I was approached by a couple of production designers early on in the process interested in designing the show, and I quickly realised that they didn't necessarily want to design for *Doctor Who* – what they really wanted was to design the TARDIS. So I was very pleased to be able to offer Phil that opportunity. He deserves it, because he's phenomenal.

Phil: I think it's the most iconic design of *anyone's* career. I mean, I love a Star Destroyer, and it was my job to look after [*Guardians of the Galaxy*'s] the Milano and the Quinjet, which have been in loads of Marvel movies. But the TARDIS was the first of its kind, and there have only been a few of them over the years. Apart from the Doctor, it's the heart of the show. **DWM**

MUSIC OF THE SPHERE

"The jukebox was Russell's request," says Phil Sims, of the TARDIS' new onboard entertainment system. "We talked about armchairs and hat stands and previous articles that have been on the TARDIS before. But Russell landed on a jukebox early on, and stuck to it. I'm sure he knew that music was going to play a big part in the coming season..."

While on-set recently, **DWM** had a quick poke about through the Doctor's record collection – which turns out to be packed with musical memories of former adventures: a veritable *Now That's What I Call Doctor Who Bangers*, including: *Ticket to Ride* by The Beatles (*The Chase* (1965)), *Tainted Love* by Soft Cell (*The End of the World (2005)*), *Never Gonna Give You Up* by Rick Astley (*Father's Day (2005)*), *Mr Blue Sky* by ELO (*Love & Monsters (2006)*), *Voodoo Child* by Rogue Traders (*The Sound of Drums (2007)*), *I Can't Decide* by the Scissor Sisters (*Last of the Time Lords (2007)*) and *Rise Up* by Andra Day *(Rosa (2018))*.

The jukebox also contains *I'm Gonna Be (500 Miles)* by The Proclaimers, *Starman* by David Bowie, *War Pigs* by Black Sabbath and *Twist at the End* by the 60s' most iconic pop combo... John Smith and the Common Men (they've gone from 19 to two, you know!)

Above left: Ramping it up: the sweeping geometry of the completed set.

Above: The Jukebox. Does it have *The Goblin Song* on it?

Below: The console – petrolink shatterfry compensators, hyperdines and fluid links all present and correct.

SONIC DISRUPTORS

The team behind the Fifteenth Doctor's striking new sonic screwdriver tell **Paul Kirkley** how they dared to think outside the box...

Organic Pebble Teddy Bear. Steampunk Mousetrap. Ker-toing!

Don't worry readers, this isn't one of those 'westerly, pelican, dreams'-type secret codes designed to unlock your hidden memories. All these strange words are actually part of a different story. The story of how a bunch of talented people in Cardiff found the courage to turn an iconic piece of TV hardware upside down and inside out to create a radically different sonic screwdriver – a stylish piece of "science-fiction jewellery" for a stylish new Doctor...

Joel Collins, executive producer: The creation of the Fifteenth Doctor's sonic was a pretty unusual journey. We tried the standard sonic shape, but Russell was keen to do something new.

Phil Sims, production designer: Russell reassured me that we wouldn't need another sonic – that the next Doctor could just inherit the last one, the same way he'd inherit the TARDIS. But then he changed his mind, and said, 'actually, I think it's quite important for the new Doctor to have a new sonic'. So I went to speak to Mike [van Kesteren], who more or less had a breakdown on the spot.

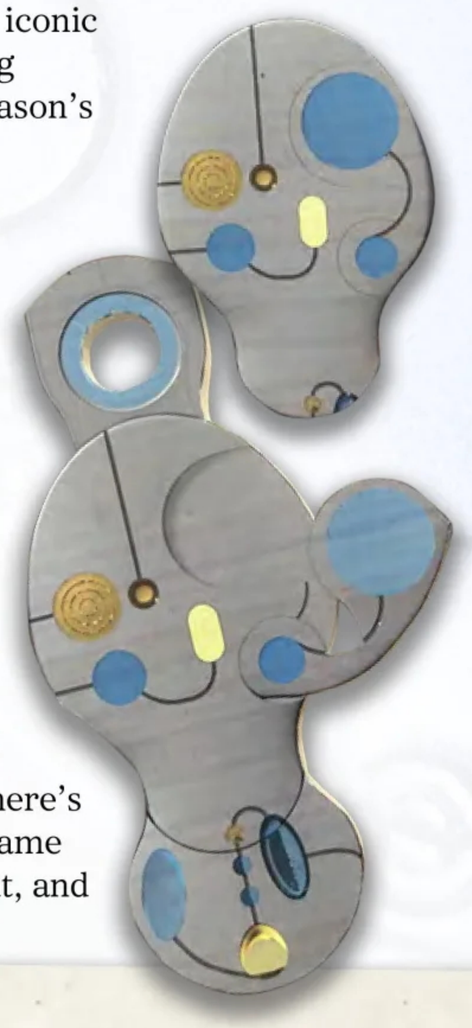
Michael van Kesteren, prop art director: I was starting to struggle a bit, I'll be honest. The Fourteenth Doctor's sonic had been such a complicated, time-consuming process, we were quietly hoping not to have to do another one for a while.

Joel: So Phil had the idea of putting it out to competition among the team. I love that idea. Everything is always a competition, in a way.

Phil: On a Friday night, I sent an email to the art department saying, 'Look guys, anybody and everybody is welcome to do this'. I told them it needed to be funky, it needed to be different – it didn't necessarily need to be a stick that we point at people.

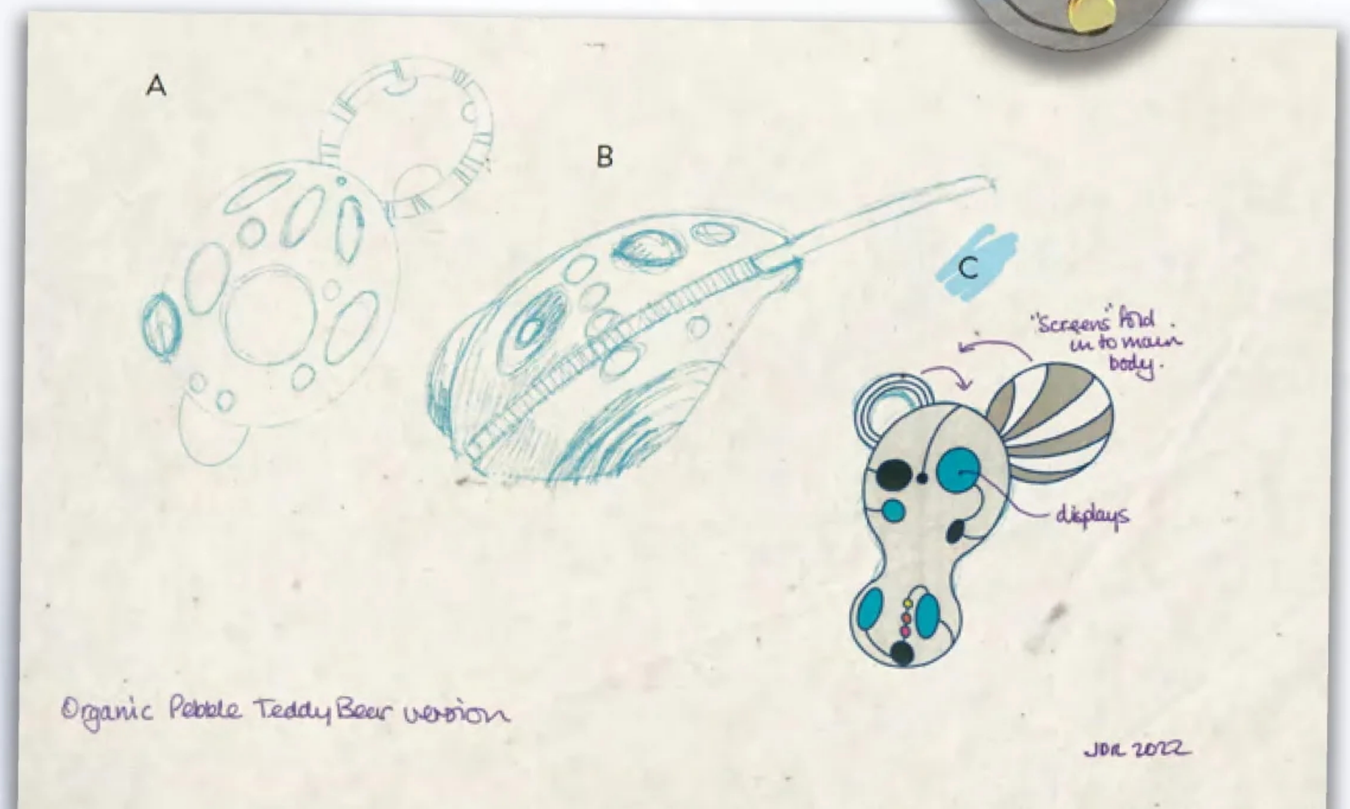
We showed Russell some of the designs that came back, and he said, 'They just look like sonics, it's not different enough'. But he was immediately drawn to these two groups of drawings that Jason, our department co-ordinator, had done. He'd come up with these lovely, whimsical blue-sky ideas for what the sonic could be.

Mike: At a certain point, you get stuck in a trench, and it's hard to see beyond the parameters you're used to working in. When you think sonic screwdriver, you think of a cylindrical device, which is what we've known for nearly 60 years. It's an iconic shape. But this required something completely different to that, and Jason's free-thinking was the way to go.



Jason Davies-Redgrave: Phil put the call out that he needed ideas. I was working as the department co-ordinator, but my background is in art – I studied theatre design at university. So I started doing these drawings.

I heard they wanted something different to what had gone before. And I had a bit of a light bulb moment, where I went: 'I'm not a designer, I'm not a prop maker – there's no expectation for me to come up with anything, so there's no pressure. I can go crazy'. So I came home that evening, got the iPad out, and



Below: The final prop.

Below right: Work in progress – a 2D mock up of the sonic and a design sketch.

just thought: 'If the sonic screwdriver can be anything, what can it be?' I started thinking, to use the cliché, as far out of the box – as far out of the blue box – as I could.

Phil: Jason was just going out on a limb, and that really lit a fire in Russell. I can't express how excited he was.

Jason: I had one design that was based on a flip-phone, another that was based on a pebble, and something I called an alien croissant. That's how ridiculous it was.

The basic shape of what would become the new sonic was contained in a sketch Jason had labelled 'Organic Pebble Teddy Bear version'.

Jason: I'm not sure exactly where that came from. I think it was an exercise in asking, 'what, ergonomically, would you want to pick up and hold?' The pebble idea came from that, along with wanting to do something that was also a little more organic, maybe. And when I'd drawn that shape, I thought, 'Well, things would need to come out of the top', and it just seemed very natural that the things that would slide out would look like teddy bear ears.

Not everyone was as immediately sold on the idea...

Phil: It kind of divided the camp, to be honest. When we presented the drawings in meetings, there were a few gasps in the room, with people going 'is this a joke?'

Joel: If you'd got out of bed on the wrong side, you might have looked at what Jason had drawn, gone 'what is that?', and thrown it in the corner. But if you take a deep breath, you start to go, 'that's interesting...'

Phil: So then I went to poor old Mike with good news and bad news. The good news was we had a steer on the sonic. The bad news was I was worried that, if we ever put anything like that on camera, none of us would ever work again...

Mike and I both tried to push it in more of a sci-fi engineering area. But Russell rebuffed us every time, and kept directing us into this organic, compact-y, Swiss army knife kind of thing.

Mike: The challenge was to translate Jason's sketch into a physical object: to design something that has those lines, those curves, but also contains all the features to do what we needed it to do.

Jason: It was Mike who did the actual, proper design work – of turning this into a three-dimensional thing that looks good, feels good and is fully-functioning on camera. You press a button and a thing pops out; you press another button and it lights up. The level of detail he was able to get into it – not just in terms of engineering, but also the aesthetic, is incredible. It's a real object of beauty.

Phil: It's like a piece of science fiction jewellery. It's not necessarily a piece of sci-fi hardware in the conventional sense of a gun, or a tool. It has a form over function quality to it.

Mike: This version is predominantly 3D-printed resin – it's a tough, plastic resin that can withstand a fair amount of impact. There are some aluminium components in there, too. And for the sticky-out tongue bit, we have what I call the steampunk mousetrap, which is all the layers of brass.

Confusingly, this is not the bit that *looks* like brass (which is actually a resin).

Barry Jones, prop modeller head of department: There are one or two brass elements in there – little bezels around the lights... and the tongue that pops out is brass... but then I turned it into chrome. It's alchemy!

Mike: We wanted to do an all-metal version, but it was a bit expensive. But Barry has used a very interesting finish on the resin – a really cool paint system to make it look like metal, not unlike they use for the armour in *The Mandalorian*.

Barry: It's a chrome finish that lots of boy racers use on their cars! It's very reflective, and gives you a really nice, metallic look. But it also needs to be hard-wearing, because it gets a bit roughed-up on set. Ncuti wears a lot of rings, which can take the paint off it.

Once the shell was complete, Barry had to fit all the component parts inside.

Barry: It's literally a case of working with tiny tweezers, putting it all together. There's probably about 50 parts in total, with all the electrics and lenses and LEDs and bits and pieces. We also had to work out how to get a rechargeable battery into it. But Mike, being a maker himself, models these things really well – he generally knows how much space to leave us.

The sonic also makes use of cutting-edge engineering known as... er, a rubber band.

Barry: Elastic band technology is what we use to make the sticky-out tongue spring out. When we pressed the button for the first time, and it went 'ker-toing!', we were like, 'yes – it works!'

Just so you know, if we put 'ker-toing!' in Doctor Who Magazine then that's officially the canonical noise.

Barry: It's a lovely word.

From a blue-sky sketch to a fully functioning, fully ker-toinging prop, it's been quite the journey...

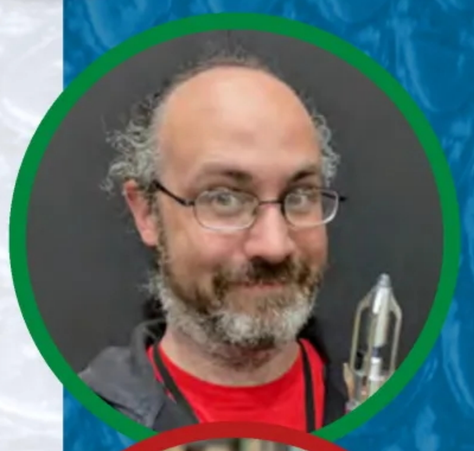
Jason: It's really bizarre to think what organic Pebble Teddy Bear has turned into. I was just throwing these things out there, with no expectation of them ever going anywhere. And then I heard that RTD had loved these drawings, and was asking, 'who's JDR?' I couldn't believe it. I've watched *Doctor Who* since I was a kid. Tom Baker was my first Doctor. So it's all a bit surreal. From that 50 minutes of me doodling on my iPad, it's gone... whoosh.

For me, one of the exciting things is knowing it could be turned into a toy that's going to be played with by kids across the country – across the world, potentially. I'll be able to walk into a toyshop and point and go, 'that's mine!'

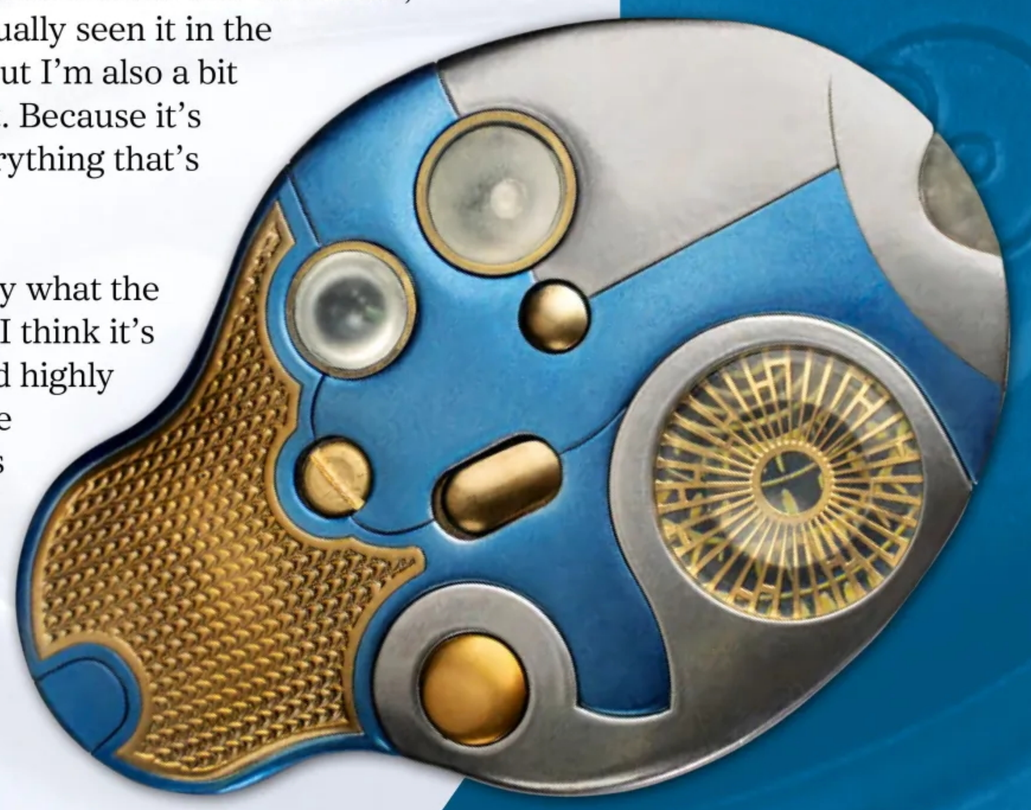
I'm excited to see what it looks like on screen, because I haven't actually seen it in the Doctor's hands yet. But I'm also a bit nervous, to be honest. Because it's so different from everything that's gone before.

Joel: I'm fascinated by what the world will think of it, I think it's beautiful, unusual and highly effective in getting the Doctor out of all sorts of scrapes!

Phil: I don't know what the fans are going to make of it, but I absolutely adore it. **DWM**



Top to bottom: Michael van Kesteren, *Doctor Who*'s art director for props, Jason Davies-Redgrave, Barry Jones leader of the prop-making team.



BLUE BOX PETER

What happens when two British TV institutions converge in the same space-time event? Magic, of course, as **Paul Kirkley** discovered when he joined the *Blue Peter* team – and their very special guest – for an exclusive *Doctor Who* set tour...

When Verity Lambert took up her post as *Doctor Who*'s first producer in June 1963, she would surely have been astonished to know that, exactly 60 years later – on 21 June, in the space year 2023 – another Verity would be walking onto the set of that very same show.

It's not entirely a coincidence, though, as the latter – nine-year-old Verity from Cardiff – was named in honour of the pioneering producer by her *Doctor Who* superfan mum, Natalie. So being invited for an "exclusive VIP tour of the top-secret *Doctor Who* set" – not our words, but the words of the Fourteenth Doctor himself, David Tennant – promises to be a very big day for both of them. (Albeit not *entirely* their first studio rodeo: in 2014, Nat took a tour of Peter Capaldi's TARDIS when she was just eight weeks pregnant with Verity.)

They're not the only ones who are excited: Verity's visit is her prize for coming first in *Blue Peter*'s 60th anniversary *Doctor Who* fan art competition, and *BP* presenters Joel Mawhinney and Abby Cook – here to make a film of the day – are pretty hyped, too. "This is like when I first went to the *Blue Peter* studio," a beaming Abby tells **DWM**, as we wait outside Wolf Studios in Cardiff for our VIP guest (Verity important guest?) to arrive. "I feel a bit like a competition winner myself."

"I'm as excited for this as I have been for anything I've done on the show," agrees Joel. "It feels unfair that I even get to be here. Abby and I were ready to fight to the death to be the one chosen to do this. Thankfully, they went with us both!"

Bringing *Doctor Who* and *Blue Peter* together feels like "an aligning of the stars", says Joel – and these twin British TV institutions certainly have a lot of shared history. Over the decades, *BP* has run numerous *Doctor Who* competitions, with viewers getting to design monsters (who among us will ever forget Sad Tony?) and props and even, on one occasion, appear in the show itself.

Above: Super-fan mum Natalie visits the TARDIS for the first time while pregnant with Verity. © N Slow.

Middle: Nat and Verity on the big day. © N Slow

Below: The special *Blue Peter Doctor Who* badge.

Opposite Page: Verity on set with *Blue Peter* presenters Joel and Abby – and her winning artwork.

But this latest competition is a bit special because, as well as being *Doctor Who*'s diamond anniversary, it's also the 60th birthday of Britain's most coveted (non-celery) lapel accessory, the *Blue Peter* badge. And to celebrate, the show has created an exclusive, limited-edition *Doctor Who BP* badge for Verity and 499 talented runners-up. (How exclusive? **DWM**'s efforts to snag one fall on stony ground: now we know why Sophie Aldred had to prove she'd won her *BP* badge fair and square, before being allowed to wear it on her jacket as Ace.)

As Verity arrives at reception, she's greeted by two *Blue Peter* presenters and one Dalek, along with *BP* editor Ellen Evans and director Laura Davies-Parry, who's in charge of today's shoot. Verity is carrying a copy of her winning artwork, and is fully on-brand in a pair of TARDIS dungarees, run-up by Nat on her sewing machine from some *Doctor Who* bedding. (Nat and Abby are also sporting a pair of stylish dungarees: clearly **DWM** didn't get the memo.)

After some introductory chit-chat (mainly about dungarees), it's off to our first appointment – with the man himself, *Doctor Who* showrunner Russell T Davies. Though, as Laura explains, the film is being shot out of sequence, and a spot of "telly magic" will be used make it look like Verity has stepped off the TARDIS straight into Russell's office (which, for the record, is not really a knock-through from the console room).

"Who's your favourite *Doctor Who* character?" asks Russell, settling down on the sofa for a chat with Verity.

"Missy," says Verity.

"She's a baddie! She murders people!" says Russell, mock horrified.

"No, she isn't," insists Verity.

"Who's running this show?" laughs Russell.

Russell admires Verity's artwork, and praises her for getting the TARDIS windows the right size ("people are sticklers for that").

The showrunner is awarded his own *Blue Peter* badge, along with the special *Doctor Who* diamond anniversary badge, which he solemnly swears not to put on eBay. "There's a tradition of *Doctor Who* and *Blue Peter* that goes back years," he says. "It's an honour to be part of it."

Russell recalls the moment he had to call the *loser* of 2007's win-a-part-in-*Doctor Who* competition to deliver the bad news from the BBC bar, and how nine-year-old Abzorbaloff designer William Grantham's first reaction on seeing his creation made flesh was "it's the wrong size".

Russell asks Verity the classic question about where she'd go if she had a real TARDIS. "I wanted to go forward to all my birthdays and steal all my presents," she says. "But then I realised I wouldn't have any presents left when I got there." Ladies and gentlemen, I think we have a future *Doctor Who* showrunner in our midst. →

BLUE BOX PETER

Right: Introducing the competition on *Blue Peter*.

Below: The runners up and winner.

→Verity tells Russell her favourite Doctor is the Twelfth, her favourite companions are Clara and River Song, her favourite episode is *The Magician's Apprentice* and her favourite monsters are the Weeping Angels.

Russell's asked what it's like being in charge of the Whoniverse. "It's lovely, but it's a great responsibility," he says. "There's a pressure to get it right. If we made an episode you didn't like, I'd be mortified."

Next, we pop over to exec producer Joel Collins' office. Joel M and Joel C discuss the merits of their name, and **DWM** is tempted to make a joke about the Blinovitch Limitation Effect, but thinks better of it.

Joel C pops out to fetch a surprise for Verity, and returns carrying the Meep's head. Verity is reluctant to stroke it, so it's obviously convincing. She's less scared of the fearsome Wrarth Warrior, though, giving him a playful poke in the eye.

Joel also balances a scale model of the new TARDIS console room on two coffee tables. "It looks *amazing*," boggles Verity, wide-eyed.

Production designer Phil Sims, who's joined us, mentions the Meep's gun. "Can we not say gun?" asks Ellen. "The Meep *gadget*," clarifies Phil.

Exciting as all this is, Verity didn't come here to look at offices, so we head down to the studio floor and on to the shiny new UNIT HQ set. Which is a sort of office, I suppose – albeit a very hi-tech one where they fight aliens. And who's the first person we should bump into but the guv'nor herself, Kate Stewart – aka actor Jemma Redgrave.

Verity, who's just re-watched 2014 UNIT adventure *Death in Heaven/Dark Water*, is positively beaming, and the two are soon nattering away like old pals. Jemma is rewarded with a *Blue Peter* badge, which so thrills her, she does a little happy dance.

Bonnie Langford – Melanie Bush herself – also pops over for a chat, and then, all of a sudden, there they are: the Doctor and Ruby Sunday, Ncuti Gatwa and Millie Gibson, casually dropping by, having heard a whisper that a very special guest was in the building.

"I love your dungarees," Millie tells Verity. "They're very cool," agrees Ncuti, famously no slouch in the fashion stakes himself. Verity explains that her mum made them. "We've got an artist on our hands!" grins Ncuti, squatting down on his haunches so he's at Verity's eye level. (He may be new to the job, but Ncuti already has this Being *Doctor Who* business nailed.)

Verity is bursting with questions. "What's it like being the Doctor?" she asks. "It's a big responsibility," says Ncuti. "You've got a universe to save."

PICTURE PERFECT

"I love everything about *Doctor Who*, and that's why I put everything I could think of in my picture," explains Verity of her prizewinning artwork – a TARDIS constructed from hundreds of *Doctor Who* words and images. "I love the episode *In the Forest of the Night*, and I also like *Silence in the Library* – that's why the Vashta Nerada are taking over the Police Box sign."

Verity also created the Gallifreyan text – which translates as her name and *Blue Peter* – using an online translator.

"I remember this one coming in," says Abby. "It's such a brilliant design."

"It was a last-minute entry," explains mum Nat. "She worked on it all weekend before sending it in."

As well as being the overall winner, Verity – who was eight at the time of the studio visit – came top in the 5-8 age category. The 9-11 category was won by Tyler, 11, from Manchester, while Anna, 14, from Derby came first among the 12-15s.

"Who's *your* favourite Doctor?"

"Sylvester McCoy," says Ncuti, of his fellow Scot.

"Who's your favourite companion?"

"Of course it's got to be Ruby," Ncuti laughs.

Looking at Verity's face – eyes shining with the wonder of it all – **DWM** can't help but think: This is it, isn't it? This is what it's all about. The magic of *Doctor Who*. It's a moment Verity will still be talking about when she's 80. You only wish you could bottle it and let everyone share the joy.

But the fun isn't over yet – there's still the small matter of a certain space and time machine to explore...

Arriving on the cavernous new TARDIS set ahead of Verity, **DWM** joins Abby and Joel as they dash around the console, excitedly pushing buttons like kids in a... well, in a TARDIS. "I drive an automatic, so I don't do gear levers," admits Abby.

What's her favourite bit? asks **DWM**. "The boingy brass springs," says Abby. (They are, indeed, satisfyingly boingy.)

"Is there a button we shouldn't press, for comic effect?" Laura asks Phil Sims, who's leading the tour. "Like a button that releases rabbits?"

"I wish we'd added a release-the-rabbits button now," says Phil, looking downcast. "That was an oversight."

A moment later, Verity walks onto the set, looking properly awestruck. (Surely she must be in danger of awe fatigue by now? Apparently not.) She starts running around pressing buttons and flipping switches, as the time rotor roars into life.

Before long, Verity, Joel and Abby are all giving us their best 'TARDIS lurching' acting (eat your heart out, Starship Enterprise crew). By which point Nat, watching on from the sidelines, has completely gone, and is crying big, salty, happy tears.

Joel moves to the upper walkway, and Verity runs up to join him. Adorably, she offers to show Phil – who designed it – the best route. "Okay, you lead the way," he smiles.

Before we head home, there's just time for a visit to the costume department, where Verity is allowed to try on the Tenth Doctor's iconic trench-coat. "You're the only person in the world, apart from David Tennant, who's ever worn this," explains costume designer Pam Downe. Quite an honour, we all agree (even if it is a bit on the roomy side).

And then it's all over – after a day of making lifelong memories, it's time to head back into the boring old real world.

Verity's verdict? "Best day ever," she tells **DWM**. "My favourite bit was running round the TARDIS. I loved the round things, because this time they were glowing rainbow colours. I can only remember one TARDIS that doesn't have the round things, I think that was the Twelfth Doctor's. I had fun flying it with Abby and Joel, and running off around the slopes."

Nat's highlight was meeting Jemma Redgrave. "She was so lovely," she says. "We had a great chat while Verity was talking to Ncuti."

As Verity and Nat dash off to catch a train to Glastonbury (they really are packing a lot in today), **DWM** heads back into Cardiff. Harry Styles is in town, and street vendors are doing a roaring trade in pink feather boas. But even 75,000 Hazza fans will struggle to match the excitement of one young *Doctor Who* fan, her head still spinning from the trip of a lifetime. **DWM**

"BEST DAY EVER! MY FAVOURITE BIT WAS RUNNING ROUND THE TARDIS." VERITY

HERE'S ONE WE WATCHED EARLIER

Joel Mawhinney and Abby Cook – *Blue Peter* presenters 41 and 42 – are both self-confessed *Doctor Who* superfans.

"I started watching when Matt Smith became the Doctor, and I think your first always becomes your favourite," says Joel. "I also fell in love with Karen Gillan, and that kept me watching all the way through. I then had the joy of going back and watching earlier episodes, and now it's pretty tight between David Tennant and Matt Smith as to who my favourite Doctor is."

"Matt Smith was my era, too," says Abby. "The rest of my family hated *Doctor Who*, so I used to watch it in a room on my own on a portable TV."

Appropriately, for a CBBC presenter, it was *The Sarah Jane Adventures* that first captured Abby's interest. "That was my way into *Doctor Who*. I can remember crying in the playground when I heard that Sarah [Elisabeth Sladen] had died."

Abby is also still traumatised by Clara's death in 2015's *Face the Raven*. "I had to skip that ep on my recent re-watch," she admits.

But which venerable TV institution is the best – *BP* or *DW*? "I feel like if I answered that question, I'll either get fired, or live in disgrace," laughs Joel. "I love *watching Doctor Who* more, because I don't like watching myself on TV. But I love *doing Blue Peter*."

Above left: The winners are revealed.

Above: Joel and Abby get into character...

Below: Verity meets the Doctor and Ruby!

Ceres Doyle is post-production producer and **Liv Duffin** is post-production supervisor on the recent *Doctor Who* specials and the full series coming in the spring. They tell **Simon Guerrier** about the final, busy period getting episodes ready for broadcast.

FIRST CLASS POST

Ceres Doyle has worked on *Doctor Who* since 2004, initially as assistant editor on the series that starred Christopher Eccleston. "That included weeks in the VT room transferring older episodes of *Doctor Who* from videotape to digital format so they could be used in *Doctor Who Confidential* and things like that," she tells **DWM**. "So I got to know the whole history pretty well." After a couple of years she became VFX editor on the series and was also editor of mini-episodes such as *Time Crash* (2007), *Music of the Spheres* (2008), *The Night of the Doctor* and *The Five(ish) Doctors Reboot* (both 2013), as well as *The Sarah Jane Adventures*. "I've been post-production producer since series 12 — Jodie Whittaker's second series."

That was the series on which Liv Duffin joined *Doctor Who*, initially as post-production co-ordinator. For years, she'd watched enviously as people she knew got to work on the series. "I trained as an actress, and lots of friends from drama school and the theatre were hired as supporting artists, while Will Merrick was 'Brains' in *Nightmare in Silver* (2013). That was really exciting because we'd all grown up with *Doctor Who* in the David Tennant era, and I was glued to the screen watching Matt Smith episodes trying to spot people I knew in the background!" Meanwhile, she sought work on the other side of the camera. "I had a job as post-production assistant on the first series of [techno-thriller] *The Capture*. Then the opportunity came up to work on *Doctor Who* and I've been here ever since."

What have you been doing today – 6 October 2023?

Liv: I've been in the thick of credits. The production team produces a list of names of people who've worked on an episode. That's handed over to me to populate the post-production side. I have to include the people at the external post-production houses as well, effects people and those at the BBC and Disney. We also credit the creators of returning characters and monsters, those who've worked on the music... It's a long list, and all those names need checking and rechecking so we've got them right. They all go into one big credits document to put on the end titles of an episode.

Ceres: I've been finalising the festive special. I was talking to the colourist earlier. There's also been some work with the foley team — they add the sounds of footsteps, doors opening and things like that. Those and some last VFX shots are dropped into the master file, which is then updated for the various teams. The sound effects editor might then create new sounds to match those effects. Then, as everything is locked, Liv produces a version of the script that matches what's in the episode. Things can change during shooting and in the edit, so we need a script that matches the final version, which then goes off to the people who do subtitles, translations into different languages and all those places.

"Post-production is a really magical place because you see episodes come together." LIV DUFFIN

What's it like having Russell back as showrunner?

Ceres: Brilliant! We get his notes back quickly and he always gives a firm steer on what's needed. He's also very good at helping to push things along. For example, a big thing in post-production is when we find in the edit that we need something said slightly differently to get information across. Additional dialogue recording (ADR) isn't always simple to organise: we need to check the availability of the cast, who are in demand, then schedule an appropriate studio where they can record. But we also can't afford to lose time because nobody's changing the transmission date. When we know we need some ADR, Russell will write the new dialogue that night so we have it the next morning and can press on.

What's it like delivering an episode?

Liv: You need to make sure there's enough time for dubbing and subtitles in different languages.

Ceres: It's all very different from the old days. As assistant editor, I once took a videotape on the train to London for broadcast later that evening. But really we have a series of deadlines for each episode. Right at the beginning of production, I produce a master schedule with deadlines for editing, reviewing and locking. There's then a column for sound deadlines such as dialogue and sound effects, and then grade, mix and final delivery. We need to provide footage for trailers, and there's the point at which an edit goes to Murray Gold so he can compose the score. If we miss any of those deadlines, there's a knock-on effect and bottlenecks. Like I said, the transmission date doesn't move so the back-end post-production stage gets squeezed. A lot of the job is making sure people know their deadlines and managing the delivery.

But it involves more than running a spreadsheet – doesn't it?

Liv: Creatively, post-production is a really magical place because you see episodes come together. If you're working on the floor in production, you'll see the 'dailies' that they've shot each day, and the 'assemblies' of what they've shot that week. But after that you don't see an episode until it's broadcast. But we're across all of it. We're involved with all the different departments working on the show. We're the first to see finished sequences. And we hear Murray Gold's score before anyone else because we're the ones who receive that sound file.

Ceres: Yes, we work directly with Murray. We often also go along when he records parts of the score with the National Orchestra of Wales at the Millennium Centre, which is amazing. In fact, we went to the *Doctor Who at 60* concert in September. That was incredible.

When that was put online and broadcast on Radio 2, there was a lot of excitement about hearing the new version of the opening theme music, and the melodies that Murray has composed for the Fifteenth Doctor and new companion Ruby Sunday.

Liv: I understand that excitement. It's the same feeling I have at work. **DWM**

Opposite page: Liv and Ceres in the Bad Wolf Studios reception.

Top: Post-production producer Ceres Doyle and post-production supervisor Liv Duffin.

Left: Ceres with the the team who worked on the colourised version of *The Daleks*.

Above: Liv at an industry event.

Below: *The Doctor Who at 60* concert.

Robbie Dunlop concludes the story of the Denton de Gray extras agency – which populated 1960s *Doctor Who* with innumerable Dalek slaves, neolithic tribesmen, nitespot groovers and more.

CROWD SOURCING

Above, left to right: Lionel Gadsden (1879-1965), an 'Old Aztec Man' in *The Aztecs* (1964), is believed to be *Doctor Who*'s earliest-born performer; 'Egyptian Soldiers' featured in two 1966 episodes of *The Daleks' Master Plan*; and 'Optera Guards' were required for *The Web Planet* (1965).

Below: Cybermen actors pose while filming *The Moonbase* in January 1967. Derek Chafer recalls: "While some of the lads were working inside rehearsing, we went out to Ealing Common, stood at a bus stop and chatted to kids. It was a lovely thing."

During the 1960s, the TARDIS rarely touched down in the present day. When it did, supporting artists, also known as extras, were expected to provide their own outfits. So the dancers at the Inferno discotheque (*The War Machines*, 1966) would have been asked to dress as they might for a night on the town, and the plane passengers in *The Faceless Ones* (1967) would have worn whatever they considered appropriate for a holiday or business trip. "Artists frequently turned up with a variety of clothing for the costume supervisor to make a selection from," notes Michael Briant, production assistant on *Fury from the Deep* (1968). "You had to have an extensive wardrobe," Maureen Lane, a 'Lady in Waiting' in *The Crusade* (1965), confirms.

But *Doctor Who* was, and still is, unlike most television shows. With a considerable number of stories set in the past, the future, and on other planets, extravagant costumes were commonplace. Costume fittings, therefore, were part and parcel of many assignments, usually taking place at a costumiers the week between booking and filming. One of the earliest fittings for supporting artists took place on 6 January 1964; this was for the 13th-century outfits worn in the first instalment of *Marco Polo*, one of which was assigned to 'Mongolian Warrior' Roy Vincente. Other sessions followed throughout the month for additional cast members, including Suk Hee S'hing ('Chinese Woman Attendant') and Peggy Sirr ('Chinese Villager'). Future *EastEnders* star Mike Reid was fitted as a 'Mongol Bandit', although the role was ultimately taken by another actor.

Some outfits, such as the French Revolution-era uniforms worn by the soldiers in *The Reign of Terror* (1964), came from stock, with the artists booked in order to fit them. The relatively outlandish costumes for the alien delegates in *Mission to the Unknown* (1965) and the Fish People in *The Underwater Menace* (1967) were specially designed to the artists' measurements.

Extras received a guinea (£1 and one shilling) an hour for fittings. Most, like *Mission to the Unknown* performers Pat Gorman, Sam Mansary and Len Russell, simply had to confirm that their costume was sized correctly and were out within the hour. With a complex make-up on top, the Fish People, including Mary McMillen, spent between two and three hours at London's Aldwych Theatre.

When it came to recording *Doctor Who*, every shot and camera movement was meticulously planned by the director. To prevent costly delays, it was standard practice for supporting artists to join a story's cast on the final day of their four- or five-day rehearsal schedule (a day earlier if specific direction was required). "It was important that the actors were thoroughly rehearsed before going into the studio," says Michael. "Artists had to hit marks accurately."

Rehearsals for the initial recording of *Doctor Who*'s very first episode took place at a Territorial Army drill hall in Hammersmith on 21, 23-26 September 1963. The first supporting artists to rehearse alongside the cast were Fred Rawlings, who played the policeman surveying Totter's Lane, and the Coal Hill School students, supplied by the Corona Theatre School. Their scenes involved some specific movements that required two days' attendance on 24 and 26 September, before recording on the 27th.

THE OUTLANDISH COSTUMES FOR THE ALIEN DELEGATES IN *MISSION TO THE UNKNOWN* WERE SPECIALLY DESIGNED TO THE ARTISTS' MEASUREMENTS.

As a rule, supporting artists weren't provided with scripts. So the rehearsals marked the first time those in *100,000 BC* (aka *An Unearthly Child*, 1963) were introduced to the series' key plot elements. They were also when most extras met a story's director, in this case Waris Hussein. However, contact would be minimal due to union regulations and the danger of being temporarily reclassified as an actor. "If you personally directed an extra, they got additional money," explains John Gorrie, director of *The Keys of Marinus* (1964). "It wasn't forbidden, but it was frowned upon." According to Derek Chafer, whose two-dozen *Doctor Who* roles included a 'Greek Soldier' in *The Myth Makers* (1965): "The only person you were allowed to talk to was the production assistant." So it would have been PA Douglas Camfield who guided Rawlings and the Corona students through their movements on *100,000 BC*.

"Generally, a good PA would organise the placing of extras themselves, looking at the shots," says Michael Briant. "They might instruct them to chat away quietly. Sometimes the director might want something different, in which case he would tell the PA who would tell the extra." This procedure was as much to do with maximising efficiency as following protocol. And to maintain professionalism, supporting artists followed their own strict rules. "You didn't speak to the main characters, if you were wise," says Maureen Lane. "Some were friendly but most just ignored us."

That's just how it worked. A contract which Maureen and all other supporting artists signed when they joined their respective agency forbade them to "interfere in any manner" with the actors. They were expected to "rehearse and perform to the best of [their] skill and ability and carry out all reasonable instructions given to [them] by the Corporation representative". Their performance "would not contain anything defamatory or calculated to bring the BBC into disrepute", and if for any reason (illness or incapacity aside) they failed to appear, they agreed to pay the Corporation "damages" – in other words, their fee. →

Above: Five of the 'Planetarians' assembled for *Mission to the Unknown* (1965) were played by supporting artists (except Robert Cartland as Malpha, second from right).

Below, left to right: Extras playing peasants in the second episode of *The Reign of Terror* (1964) also doubled as soldiers in the Conciergerie prison; Eleanor Darling (centre), one of the 'Citizens', was a genuine Victorian, born in 1883; an action sequence from the same story.

CROWD SOURCING

Above, left to right: The 'Knitting Ladies' in the second episode of *The Reign of Terror* were played by Leila Forde (left) and Eleanor Darling (sometimes miscredited 'Dalling'); Maureen Lane (second from left) was a 'Lady in Waiting' in *The Crusade* (1965); and several 'Saracen Warriors' in the same story.

Below: For *The Dalek Invasion of Earth* (1964), Chelsea heliport prisoners were required for studio sequences; and Bedfordshire mine slaves were needed on location.

Bottom right: 'Reporters' (wearing their own clothes) in the newsroom in *The War Machines* (1966).

→Terry Denton de Gray, founder of the Denton de Gray agency that supplied the majority of *Doctor Who*'s supporting artists in the 1960s, firmly laid out the rules to his new clients. As Derek Chafer recalls: "He'd say, 'I'll tell you now, when you're working for me, when you go on set, you do not muck about. You get the job; you get it done. Because the point is, if you, or anyone like you, mucks a scene up, it probably costs five or six thousand to get going again – and they can chuck you out. And if you get chucked out more than once, you're off my books!'"

"We needed to be on tap," says Maureen Lane. "You were to do what you were told and not make any trouble. You couldn't suddenly wander off, you had to be *there*." But 19-year-old beauty queen Margot Maxine, who was block-contracted to play a tribe member in three episodes of *100,000 BC*, had other ideas. Having arrived at the studio on the day of recording, she "refused to allow make up to put black on her teeth," according to a report from artist booker Bush Bailey. She left the studio at 3.00pm, breaking her extended contract. "Margot, who is half-Chinese, acts only when the right part comes along," the *Daily Mirror* reported in March 1966, by which time she was running a successful Chinese restaurant in Soho.

At the studio, leading cast members were allocated their own individual dressing rooms. The background performers were bundled into larger 'crowd rooms'. And those rooms got busy. The sixth episode of *The Dalek Invasion of Earth* (1964) required 21 extras to portray 'Slaves' rebelling against the Daleks. The five female artists, including Maureen Lane, shared a single room; the 16 men, including Janos Kurucz and Leslie Conrad, shared another.

For many, it would be something of a reunion. Denton de Gray populated television shows with the same core group of people, who would work with each other time and again. "There was a big nucleus of us," Maureen says. "There was always someone I knew." And supporting artists tended to gang together through the day. "If we weren't working," Maureen continues, "we would all go to the canteen or just chat in the dressing room."

In fact, Maureen formed strong friendships with her colleagues. "People like Derek Chafer, Derek Martin, Pat Gorman, Valerie Stanton; you got to know everybody. We had a fun time backing each other. We used to go up to the [Denton de Gray] office quite a lot. There was a coffee bar round the corner, and we used to meet in there. We used to go back and forth. You could ask, 'Is there anything going?' It wouldn't necessarily be for the next day; it might be for the next week. We were pests! They'd give us a job just to get rid of us!"

It went two ways. According to the *Manchester Evening News* on 28 November 1963, Terry Denton de Gray occupied his spare time by sailing his 27-foot cruiser and taking flying lessons, hobbies he picked "because they keep me away from people in the mass!"

A reliable way to get ahead in the business was to develop relationships with BBC production staff as well as the agency. Derek Chafer – who says 90 per cent of his jobs came from Denton de Gray – explains that, "If you were in with the production assistants you were always working." Michael Briant speaks

KEEPING IT IN THE TRIBE

Two of the 14 artists put forward by Denton de Gray to play Tribe of Gum members in *100,000 BC* were Roy Denton and Lyn Turner. "They were in everything," laughs Maureen Lane. Little wonder. Roy, a cinema manager, and Lyn, an actress and singer, were the parents of Terry Denton de Gray, the agency's founder.

Although they often appeared together, Lyn went solo as a 'Saxon Villager' in *The Time Meddler* (1965). She's seen tending to the sick Edith, played by Alethea Charlton (who'd previously been her fellow Gum tribesperson, Hur). The couple are best remembered for their featured roles in *The Invasion*. Following the activation of the Cybermen's signal, the population of London is represented in part by Roy's bespectacled, open-mouthed 'Window Cleaner' and Lyn's 'Charlady', seen in curlers and clutching her hands to her face. Filmed on location and with some acting involved, these roles earned the pair twice as much on the day of recording as their three episodes of *100,000 BC* combined. They went on to appear in *Doctor Who and the Silurians*, as a couple who step out of a train at Marylebone Station behind actor Geoffrey Palmer.

Terry didn't appear in *Doctor Who* himself, but his brother Neville Denton – a tour manager at the agency – followed in his parents' footsteps by playing another tribesman in *The Trial of a Time Lord* Parts One to Four (1986).

of "highly accomplished, very liked and respected artists", among them Pat Gorman and *100,000 BC* policeman Reg Cranfield, who were selected by PAs again and again. "You knew what you were going to get," Michael says.

Maureen and Derek were also among the era's most requested background faces. "Sometimes I'd be in the canteen," Maureen recalls, "and there'd be a director that I knew, and they'd say, 'Are you free next week? I've got a thing for you!' I'd get picked up for jobs just like that because they knew me. The BBC at that time liked people who they knew because they felt comfortable; they knew what was going to happen and they knew they weren't going to get any aggro."

Another case of 'who you knew' was Dolly Brennan, who received a helping hand in becoming an extra from her neighbour, John Gorrie. "Dolly said, 'Who are those people in your shows, John, who don't speak, who just sit there in the back?' I said, 'They're called extras, Dolly.' She said, 'Well, can't I be one?' I said 'No, no, it's very heavily unionised.' I said I'll ask, but I said I don't think there's any hope. So I rang Denton de Gray. I said, 'Look, my friend Dolly–' 'Send her to me.' Of course, Terry wanted to do me a favour so I'd use his extras." Dolly appeared as a publican in *The War Machines* and, according to John, television work changed her life. "She became everybody's favourite extra because she was such a nice woman."

A RELIABLE WAY TO GET AHEAD WAS TO DEVELOP RELATIONSHIPS WITH PRODUCTION STAFF AS WELL AS THE AGENCY.

In the 1960s a supporting artist was paid a fee of five guineas per day, minus their agent's takings of ten per cent. It was a generous amount; higher than the average daily wage for a labourer. The rate applied whether they were on screen for five seconds or five minutes, played a corpse or a dancer, wore very little or struggled under an elaborate costume. Sometimes a role might involve heavy physical work, as was the case with the 'Slaves' who were seen pulling a carriage towards a mine shaft in *The Dalek Invasion of Earth*. Other times, a role might gain unexpected prominence in the show. The *Mission to the Unknown* delegates are arguably among the best remembered characters from the 1960s, and received significant exposure in the press.

In all cases, the artists were limited to their five-guinea fee. If, however, extras filmed on location – as did Pat and Beverley Stephens on 31 August 1965, when they travelled 40 miles to Farnham to play Trojans in *The Myth Makers* (1965) – they received an additional guinea. *The Smugglers* (1966) took the production crew further still, to Cornwall, some 280 miles from London. The story's non-speaking 'Pirates' became the first instance of supporting actors being cast from the local area (in this case, via an unemployment exchange), which saved on transportation costs. From the 1970s, the use of local agencies became standard practice. →

Top, left to right: Lyn Turner (second from left) was a tribeswoman in *100,000 BC* (1963); also a woman (presumed to be Edith's mother) in *The Time Meddler* (1965); and also one of the stricken civilians in *The Invasion* (1968) – in which she featured alongside her husband, Roy Denton.

Above: Turner and Denton (front left) could be glimpsed in *Doctor Who and the Silurians* (1970).

Below, left to right: *The War Machines* (1966) was another extras-heavy story, with Dolly Brennan (right) as a publican; multiple 'Workers' in the warehouse scenes; and David J Grahame and R Doreen Ubels as two terrified 'Pedestrians'.

CROWD SOURCING

Above: Nomadic Thals populating backgrounds in the first Dalek serial (1963-64); and Fish People on wires (for a larger fee) in *The Underwater Menace* (1967).

Right: Some of the Fish People wore extensive make-up (although their pay wasn't scaled up accordingly).

Below left: Derek Chafer seen as a 'Technician' in *The Seeds of Death* (1969); and in a 1962 casting photo.

Below right: Extras played the Varga Plants in *Mission to the Unknown* and *The Daleks' Master Plan*.

→The majority of 1960s supporting artists had more than one *Doctor Who* character to their name. Some struck lucky and found themselves playing multiple roles in the same story. Roy Vincente, for example, not only played a 'Mongolian Warrior' in *Marco Polo* but also a 'Mongol Bandit' and a 'Courtier' in Kublai Khan's palace. Playing multiple characters in the same episode was highly unusual. One such occurrence was in *The Underwater Menace* Episode 1, when David Waterman and his fellow 'Priests' donned hoods during a recording break to play 'Medical Orderlies' at the episode's climax.

Occasionally an extra, while still on minimal pay, received the ultimate accolade – their name in the end titles. It wasn't policy, but sometimes a director felt that an artist simply deserved a screen credit for their consistent presence in the background or for otherwise impacting on the narrative. After three weeks of anonymity, Denton de Gray's Thals were the first supporting artists to be screen-credited on *Doctor Who*, in the final episode of the first Dalek serial (1963-64). Basil Tang was recognised for his role as 'Office Foreman' in *Marco Polo*; as was Derek Chafer for his brief stint as a Cyberman in *The Invasion* (1968) Episode Six. (Alas, his surname was misspelled 'Chaffer'.)

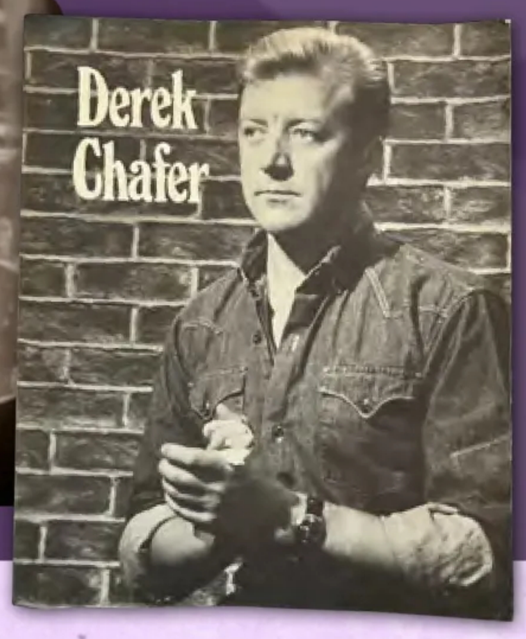
Even these artists were given relatively little to do. "We could only be mobile wallpaper," explains Maureen Lane, who was credited for her 'Band Leader' role in *The Macra Terror* (1967). "You just sat there, or you walked across the room – you did nothing. They used to call us 'noddies'. Somebody would come up and say 'Good morning' and you'd go" – she mouths a greeting – "and you'd never be able to say a word. If you played a part like a barmaid and you were doing something, you had to have a drama contract. You couldn't appear to play a *character* without a drama contract. And obviously that meant more money."

In the mid-1960s a base rate of £28 was introduced for supporting artists whose role required any kind of action. Flying on wires like the Fish People, or maybe uttering a few words, upgraded them from 'extra' to 'walk-on'. "Being cued to walk across the set at a specific moment was an extra job, but walking across with a limp or walking backwards was a walk-on," Michael Briant clarifies. "It was all a bit subjective. If a waitress placed the

WALK-ON BY

After a booking, the names of *Doctor Who*'s earliest supporting artists were swiftly typed by secretaries onto a preliminary record. Typos were an inevitable consequence.

Since the BBC's Artist Booking Department had all the correct names there was no impact on the individual artists, but these mistakes were repeated over and over in each story's scripts and memos, much later finding their way into books and online Wiki pages. Today, a staggering number of extras remain miscredited. Look at a list of tribe members for *100,000 BC* and you'll see 'Billie Davis' and 'Julie Moss'; in fact, they were Billy Davis and Julie Ross.



At various times, prolific extra Derek Chafer is 'Derrick', 'Chaffer', 'Shaffer' and 'Schafer'. In *The War Machines*, Inferno dancer Declan Cuffe is 'Decklan Cusse' – and he might well have done, had he known. In *Mission to the Unknown*, Varga Plant performer 'Tony Starn' is future Dalek operator Tony Starr. And in *The Daleks' Master Plan* (1965-66), Desperus 'Criminal' Beatrice Greetz is actually American-born actress Beatrice Greeke. Hungarian actor Janos Kurucz really drew the short straw. Indicative that names were typed by ear, he's 'Yanos Jurchi' as a 'Citizen of Paris' in *The Massacre of St Bartholomew's Eve* (1966), 'Janos Kurchi' for his 'Prisoner Down Mine' role in *The Dalek Invasion of Earth* and 'Jonas Kurchi' for 'Lynch Mob Member' in *The Gunfighters* (1966).

Today, many of these misspelled names have their own IMDb listings, with *Doctor Who* as their only credit.

drinks for leading artists on a table at a certain moment, then that was a walk-on. Placing the drinks on tables in the *background* was an extra job."

The blurred lines of what could and couldn't be done were clarified in the late 1970s, when three different categories of supporting work were introduced – Extra, Walk-on 1 and Walk-on 2 – each of which had its own boundaries and pay grade. Similar categories exist to this day.

In a neat bookend to *Doctor Who*'s monochrome era, Denton de Gray called upon Leslie Bates, the actor who provided Kal's shadow in the cliffhanger to *An Unearthly Child*, to play three soldiers in Patrick Troughton's swansong, *The War Games* (1969). The agency cast around 150 of the story's characters, with Ron Conrad bagging four roles, including German and Roman soldiers. One of the agency's final offerings was Pat Gorman, a 'Silurian Scientist' in *Doctor Who and the Silurians* (1970). Filmed in November 1969, Pat narrowly missed out on the first fee increase in almost a decade, from five guineas to seven, which was implemented in early 1970.

Doctor Who was just one in a long list of television sitcoms and dramas populated by Denton de Gray, including *Doomwatch*, *Paul Temple*, *Out of the Unknown*, *Dad's Army* and *Z Cars*. The agency provided supporting roles for Victor Pemberton, who later wrote *Fury from the Deep*, booked the first television acting job for John Levene, later better known as Sergeant Benton, and secured work for thousands of actors, stunt artists, models and dancers, including Hugh Fraser, Derek Martin and Stratford Johns.

DENTON DE GRAY CAST AROUND 150 CHARACTERS FOR THE WAR GAMES.

Denton de Gray's reign came to an end in August 1970 when the company went into voluntary liquidation, claiming financial difficulties due to a lack of incoming work. Some of their artists joined Alandar and other agencies, going on to appear in *Doctor Who* in the 1970s and beyond. For the majority, however, their time on the series was over. *Doctor Who* would be populated by a whole new raft of faces from a growing number of agencies.

Terry Denton de Gray remained in the entertainment industry. As 'International Clairvoyant' Jules Helios, he provided personal tarot readings by post. In the 1980s he organised themed events such as Tudor banquets, for which he toured the country as King Henry VIII. He died after a long illness in March 2006, at the age of 81. His obituary in *The Stage* described him as "one of the old school's last eccentric showmen".

But no showman is complete without his company. And Terry's company was an extra special part of *Doctor Who*. **DWM**

Above: Romans came, saw and conquered the Seven Sisters Country Park in East Sussex on Thursday 27 March 1969 – on location for *The War Games*.

Below left and centre: A great many 'Soldiers' were called up for *The Invasion*.

Below right: Jean Channon, formerly a Parisian 'Passer-by' in *The Massacre of St Bartholomew's Eve* (1966), returned as a Perivale curtain-twitcher in *Survival* (1989).

MEMORY WORM

SOPHIE ALDRED

She played the Seventh Doctor's teenage tearaway chum – but has she fallen victim to the memory-sapping invertebrate loose on Earth? Alistair McGown investigates...

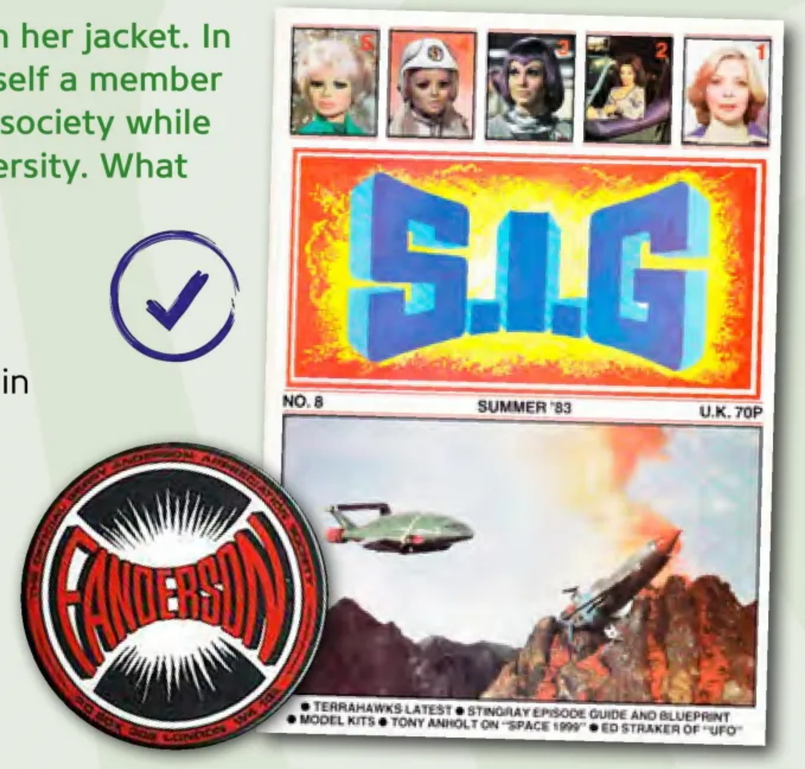
Far right above: A Fanderson club badge and issue 8 of the fanzine *SIG*, published in summer 1983.

Far right below: Sara Griffiths as Ray, with the Vincent motorbike used in *Delta and the Bannermen* (1987).

Below: Sophie as Ace, on location for *Remembrance of the Daleks* in April 1988.

1 Ace wore a Fanderson badge on her jacket. In the early 1980s, you were yourself a member of that very same appreciation society while studying drama at Manchester University. What was their affiliated fanzine called?

SIG (*Supermarionation Is Go!*).



I was wandering round a comic shop in Manchester, thinking what to do my dissertation on, when I spotted *SIG*. I called the dissertation something like *Puppets on Television*. It was the most read in the department. It was an excuse to cover something I loved. I grew up loving *Thunderbirds*.

2 Writer Ian Briggs based Ace on three girls he knew from youth theatre. What were their names?

One was called Joanne. They were from Questors Youth Theatre.

1/2

Joanne, Anne-Marie and Juno.

Two of them came to the studio during *Dragonfire* [1987]. They were 16 and I was 24, so we had nothing in common. There was me, this quite posh, upper middle-class young actress, and they'd come from Perivale. They probably looked at me and thought, "Who's that old lady playing us?"

3 Two companions were considered to replace Bonnie Langford's Mel during Season 24, with Ace and Ray (from 1987's *Delta and the Bannermen*) cast at the same set of auditions. Sara Griffiths played Ray, but who was cast in the role first, before dropping out after a scooter accident?

I'd never heard that before. Was it... Lynn Gardner?

I read somewhere she was the Tannoy voiceover in *Dragonfire*. I think Ace was the more interesting character. I only went up for Ray because I could ride a motorbike, but I was clearly more suited to Ace.

Left: Costume designer Richard Croft and the July 1987 issue of *The Face*, which provided inspiration for Ace's costume.

Below left: Producer John Nathan-Turner in 1984.

Below right and bottom right: Sophie presented the children's programme *Corners* in the late 1980s. In one episode she met *Doctor Who* composer Keff McCulloch.

Bottom left: Sophie meets the press, alongside Seventh Doctor Sylvester McCoy, at Television Centre.

4 Influenced by your first readthrough and a fashion shoot in *The Face* magazine, Ace's costume was chosen during a shopping trip with *Dragonfire*'s costume designer. Who was he?

Richard Croft.

[Script editor] Andrew Cartmel said to me after that readthrough, "I like what you're wearing, do you think Ace would wear that?" I had on army shorts, Doc Martens boots, stripy socks and a stripy T-shirt, so I just said, "Yes!" The fans have really picked up on the jacket. At every convention there are several Aces wearing outfits they've made themselves. It's extraordinary to think that came from my head and is still around all these years later. It was the time of the Beastie Boys and people stealing badges off Volkswagen cars to wear round their necks. Richard and I wondered if we should add one, but we thought we'd better not encourage crime!

5 You were introduced to the press during recordings for *Dragonfire*. It was 12 August 1987 and it was a photocall with Sylvester McCoy – but where was it held?

We had the TARDIS just outside the doors to reception at TV Centre.

There were journalists and photographers snapping away. It was obviously quite a big deal. But it wasn't the most popular programme on TV then and a bit in the doldrums, so my friends thought it was hilarious. Richard and I chose the outfit from a designer shop in St Christopher's Place. I thought it was weird I wasn't in Ace's costume, but [producer] John Nathan-Turner knew the tabloid press and thought, "Let's have a nice plunging top and little skirt and get more coverage!"

6 You also hosted the Children's BBC show *Corners* while appearing in *Doctor Who* – but which *Doctor Who* musician did you interview on the programme?

Keff McCulloch.

We'd just done *Dragonfire* and I went straight into *Corners*. Going to Keff's studio was my first assignment on children's TV. Because of *Doctor Who*, *Corners*, then the schools programme *Words and Pictures*, I think every kid in the land knew me. People still say to me, "You taught me to read and write!"→

MEMORY WORM SOPHIE ALDRED

Far left: A primary school in Macbeth Street, Hammersmith, doubled for Coal Hill School during production of *Remembrance of the Daleks* (1988).

Left centre: Ace returned, complete with her famous baseball bat, in *The Power of the Doctor* (2022).

Left: Beyoncé in the video for her 2016 single *Hold Up*.

Bottom left: Sylvester and Sophie were joined by Steve Johnson as Cedric in a special episode of *Search Out Science* (1990).

Bottom right: James singer Tim Booth; Trevor and Simon swing their pants.

7 *Remembrance of the Daleks* (1988) returned the Doctor to 1963, and the scene of his first adventure. What was the school's name?

Coal Hill School.

Apparently, I nearly got sacked on this. John was annoyed because I asked for a cab back to a dodgy part of London after working late at TV Centre. He thought I was being an uppity actress. I'm allergic to cigarette smoke and he was chain-smoking, so when I asked him not to, he didn't take kindly to that. I went home every night and cried – I didn't know what I was doing wrong. John had barely met me when we were doing *Remembrance* and he must have thought I really *was* a bolshy 16-year-old, not a 24-year-old professional. We finally made up on location for *The Greatest Show in the Galaxy* [1988-89].

---

8 The show wasn't renewed for Season 27, with the end finally confirmed in a letter from Nathan-Turner. Can you remember the date of the letter?

September 1989.

11 September 1989 to be precise.

A few days earlier Sylvester had rung me in rehearsals for *Corners* and said, "I've just found out we're not doing *Doctor Who* anymore." It was really sad; we were both like, "Well that's a bummer." A week or so later I got this letter from John. How difficult must it have been for him to send those out, having kept the show alive to the detriment of his own career?

---

9 Ace and the Doctor briefly returned in 1990 for a special edition of the BBC Schools programme *Search Out Science*, which took the form of a game show. The three challengers were Ace, K9 and... who else?

It was Steve Johnson... I don't know his character name?

Steve Johnson played Cedric.

Steve was presenting *Corners* by then; we were good mates. What I really remember was sitting inside the dish of Jodrell Bank radio telescope. Children's programmes were brilliant back then. You got to do stuff no one else did.

10 Ace returned in *The Power of the Doctor* (2022). On picking up her baseball bat, she commented that Beyoncé had copied all her moves. Which music video does this refer to?

I can't remember the title... She smashes up cars with the bat.

It was *Hold Up*.

When I read the line in the script, I had to Google to see what it meant. My time was 1980s indie music – Aztec Camera and The Smiths. I went to New Order's second-ever gig. My university pal Simon Hickson educated me; he became half of Trevor and Simon on *Going Live!* in the 1990s. I went out with Tim Booth back then, who was getting involved with a band called James. He wanted to be a pop star and I wanted to be a children's TV presenter. Our dreams came true!

FINAL SCORE...

It's more than Andrew Cartmel, which is what counts! **DWM**

8

KEY TO SCORES

10 out of 10: All clear

9 to 6 out of 10: Past Worm contact possible

5 to 1 out of 10: Recent Worm contact likely

0 out of 10: Alert – Memory Worm present!

8:30 AM, IN THE **CITY OF THE NORTH** --

AND **MAYOR MULBERRY** HAS A MEETING.

YOU CAN'T HIDE THE TRUTH! YOU NEED TO **LEVEL** WITH THE PEOPLE!

YOU'RE THEIR FIGUREHEAD! THE PERSON THEY **TRUST!**

FRED PERRY

OUR ECONOMY'S COLLAPSING! INTEREST ON THE DEBT IS **STRATOSPHERIC!**

THERE'S A **BLACK HOLE** IN THE CITY FINANCES, AND WE'VE CROSSED THE **EVENT HORIZON!**

POOR GERRY. IT'S **EARLY**, YOU HAVEN'T **EATEN**. IT'S MADE YOU... DIFFICULT.

YOU SAID THIS'D BE A **BREAKFAST MEETING,** MARY!

SO I DID.

BUT WE'RE LONG PAST **CROISSANTS**. NOW **YOU** TELL THE TRUTH.

I'VE BEEN IN TOUCH WITH THE **GALACTIC CENTRAL EXCHANGE**. THE **AUDITORS** ARE COMING, AND WHEN THEY DO...!

YES, **INTERNAL AFFAIRS** INTERCEPTED YOUR CALL...

WHISTLE-BLOWING, GERRY? NO-ONE WANTS A **SNITCH** FOR A **DEPUTY**.

LIFT DOORS -- ACTIVATE!

SHFFFF!

PLEASE, MARY! THE AUDITOR-GENERAL THREATENED ME WITH **EXTRADITION!**

TELEPORT -- ACTIVATE!

WUB WUB WUB

Whuh...?

WH-WHERE AM I?

WHY'S IT ALL **DARK**...?

WHY'S IT ALL **WET**...?

SLOOOP! SHLIP!

AND WHAT'S THAT **SLITHERING**...?

MARY!

I JUST MEANT TO SAY -- ABOUT *BREAKFAST?*

... YOU'RE *IT.*

WREEP! WREEP!

SHLUURPPP!

AAAAAAAAAAAAAAAAAA

YEAH, THIS IS IT. THIS IS WHAT WE WANT!

OLIVE MORRIS

NANA BONSU

FRANK SIDEBOTTOM

9:45 AM, IN THE CITY OF THE NORTH --

AND A BLUE BOX HAS APPARATED ABOVE JASON ORANGE PLAZA.

GET AWAY!

ALL THE BUILDINGS NAMED AFTER LEGENDARY FIGURES FROM THE CITY'S HISTORY...

HEY, WHAT'S UP WITH THAT CLOUD?

NEVER MIND THAT, LOOK AT THE GROUND!

TRAMLINES, RIGHT? THE TRAMS ARE STILL RUNNING!

2424, AND THE TRAMS ARE STILL RUNNING!

SHELAGH DELANEY

ERIC SYKES

ROSETTA THARPE

JOHN COOPER CLARKE

JOHN COOPER CLARKE

LEMN SISSAY

LEMN SISSAY

GEORGE FORMBY

GEORGE FORMBY

RUBY SUNDAY, I GIVE YOU...

MANCHESTER, 2424 A.D.!

TRAMS?

TRAMS!!

SCREEEEEEE

STOPPED JUST IN TIME. LUCKY!

YOU THINK...?

CARE FORCE ATTENDING!

TRAM RAIDERS -- HANDS IN THE AIR AND DESIST!

LES DAWSON

LES DAWSON

POLICE PUBLIC BOX

NO NO NO, YOU'VE GOT US ALL WRONG...

ERINMA BELL

WOOSH!

I SAW YOUSE! I SAW YOUSE BOTH WITH UNHAPPY FACES!

MAKE US GO AWAY, OR PAY THE PRICE!

IS THAT A CLOUD? IS THIS EVEN FOR REAL?

PABLO FANQUE

PABLO FANQUE

TONY WILSON

TONY WILSON

OKAY, YOUSE ASKED FOR IT...

KA-ZAKK!

WATCH IT! GONNA GET SOAKED!

... YEAH, IT'S MANCHESTER ALL RIGHT.

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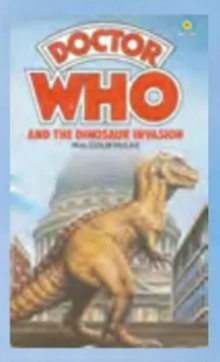

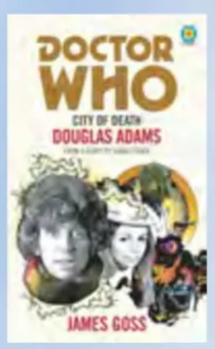

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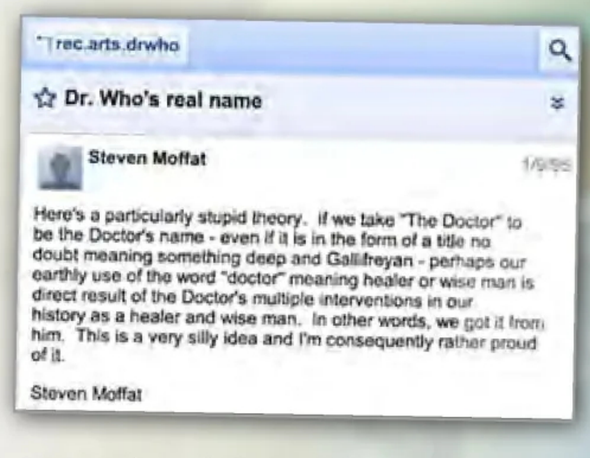
Revealing the secrets of the Doctor's adventures – scene by scene.

A GOOD MAN GOES TO WAR

The Doctor's assembled an army to rescue Amy Pond and her newborn baby from their kidnappers. **Eddie Robson** joins the ranks...

"Here's a particularly stupid theory," Steven Moffat posted on the web forum *rec.arts.drwho* in January 1995. "If we take 'The Doctor' to be the Doctor's name – even if it is in the form of a title no doubt meaning something deep and Gallifreyan – perhaps our earthly use of the word 'doctor' meaning healer or wise man is [a] direct result of the Doctor's multiple interventions in our history as a healer and wise man. In other words, we got it from him. This is a very silly idea and I'm consequently rather proud of it."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Dr. Who's real name

Steven Moffat

Here's a particularly stupid theory. If we take "The Doctor" to be the Doctor's name - even if it is in the form of a title no doubt meaning something deep and Gallifreyan - perhaps our earthly use of the word "doctor" meaning healer or wise man is direct result of the Doctor's multiple interventions in our history as a healer and wise man. In other words, we got it from him. This is a very silly idea and I'm consequently rather proud of it.

Steven Moffat

Sixteen years later this "very silly idea" found its way into the final scene of *A Good Man Goes to War*, slotting nicely into a developing arc about how the Doctor deals with his impact on the universe. It followed on from the shock conclusion to *The Rebel Flesh/The Almost People*, in which the Doctor and Rory learned, to their horror, that the Amy Pond they'd been travelling with was an artificial duplicate... and that the real, pregnant Amy was in the clutches of the sinister Eye Patch Lady who'd been appearing to the fake Amy in visions. The episode built to a major revelation about who Amy's baby would grow up to be – and to preserve the surprise the script was issued with a dummy ending that threatened to reveal the Doctor's real name at last. This revelation would be teased several times more as the 50th anniversary approached.

But we were never going to get it, obviously. No answer could possibly be as interesting as the mystery, because a Gallifreyan name wouldn't mean anything to us. The name we already know is the meaningful one. And as we learn in this episode, while it means 'healer or wise man' in many parts of the universe, 'doctor' is capable of change, just like the Doctor himself.

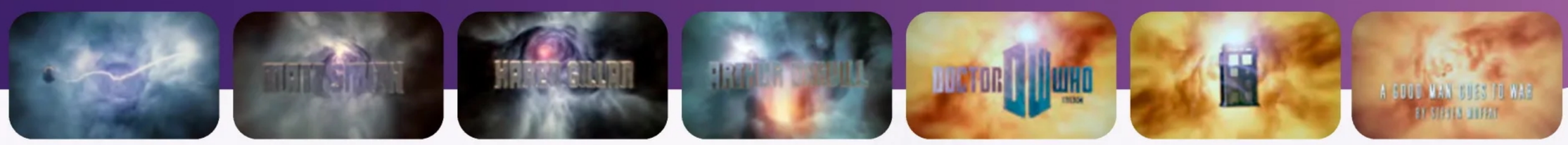
Top left: Steven Moffat's 1995 forum post – written as a civilian.

Above: The Doctor (Matt Smith) takes control of Demon's Run.

Above left: 2010-2017 showrunner Steven Moffat.

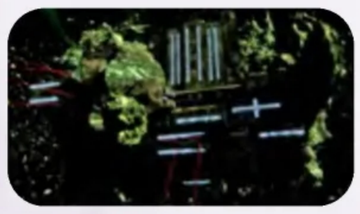
Left: Rory (Arthur Darvill) watches in horror as the Ganger Amy disintegrates at the end of *The Almost People* (2011).

Opposite page top: Madame Kovarian (Frances Barber) and her forces hold Amy Pond (Karen Gillan) and her baby captive.



First broadcast Saturday 4 June 2011

Amy Pond is being held in a high-tech fortress on an asteroid known as Demon's Run...



00m 48s "Hanging among the stars, an ASTEROID," stated the script. "Misshapen, lumpen – if asteroids could look evil, this one does." The script also specified that Amy (Karen Gillan) and her daughter Melody (Harrison and Madison Mortimer) are one month after the latter's birth, and that we were in "A hospital in a prison in the far distant future." The Clerics are the same military force we met in *The Time of Angels* (2010), suggesting the two stories take place in roughly the same time zone.

Amy's line – "Don't know where he is, or what he's doing – but trust me. He's on his way" – wasn't present in the readthrough draft, dated 3 January 2011. It was added to the 10 January shooting script.

01m 41s Elsewhere in space, the Cybermen are under attack. The Twelfth Cyber Legion have the same design as the Cybus Cybermen from the parallel universe of *Rise of the Cybermen/The Age of Steel* (2006), but without the Cybus logo. Perhaps some surviving Cybermen from that universe ended up in ours eventually – or it could just be parallel evolution.

02m 11s The script specified that the Cleric named Lorna Bucket should seem to be "holding back tears" as she watches Melody being taken away from Amy. Christina Chong had just played her first major TV role in *Monroe* (2011-12) when she was cast as Lorna; she went on to join the small group of actors who have been in both *Doctor Who* and *Star Trek*, playing the *Enterprise*'s security chief La'an Noonien-Singh in *Strange New Worlds* (2022-present).

Originally the name "MELODY POND" on the cot was to be seen for the first time here, rather than at the start of the scene.

03m 06s Rory Williams (Arthur Darvill) wants the Cybermen to tell him where his wife is. Rory's Last Centurion gear was first seen in *The Big Bang* (2010). He was last seen in Roman guise on honeymoon in *A Christmas Carol* (2010) – but was that his original outfit? He was wearing it when he began his vigil over the Pandorica, and eyewitness accounts confirm he continued to wear it until at least the Second World War, but by the present day he'd swapped it for a less conspicuous security guard's uniform. Like Rory himself at this point, the Roman garb must have been of Nestene manufacture to have lasted so many years – and the fact he kept it long after it was blatantly anachronistic suggests he was forced to abandon it, rather than choosing to do so. We suggest those Blitz fires he was thought to have died in damaged his clothes beyond repair, and the outfit he's wearing to confront the Cybermen is a second replacement (with a new breastplate)..

04m 35s Word of the Cybermen's humiliation has reached Demon's Run. A Tannoy voice early in this scene was to have said "Anglican Choir four please report to the staging area. All Vergers and Chaplains are now due for target practice." Second World War-style public information posters about fighting the Doctor were to have been seen around the base, including one here reading "Remember: 1. It's not sonic! 2. It's not a screwdriver."

In the readthrough script, the two Clerics, known as 'Thin One' (Dan Johnston) and 'Fat One' (Charlie Baker), were "clearly maintenance crew, rather than soldiers". Originally, they spoke only about the Doctor blowing up the Cyber legion, just before the Monks walked past them. This was moved back and expanded in the shooting script.

After the Clerics walked on, we were to have seen another informational poster on the wall – "this one with a revolving holograph of a police box." The text on this poster: "REMEMBER: 1. Looks small. 2. Isn't." The camera would then have panned down to Lorna sewing. This element was added to the shooting script, but then dropped.

06m 02s The exchange between Lorna, Fat One and Thin One was longer in the shooting script, including the revelation that Fat One had made "a temporary conversion to the local faith" – ie, the Monks – in exchange for extra food rations, setting up his subsequent departure for a "conversion tutorial". He also said, "Can we call you Bucket. Lorna's boring," to which Thin One replied: "She's not boring. She's pretty and a tiny bit hot," provoking a scornful "And how would you know or care?" from Fat One. This was shot but dropped in the edit.

06m 30s Lorna's meeting with the Doctor in the Gamma Forests was a Level 2 encounter, Thin One said in the shooting script, "according to Vic the Verger" – a classification that meant "there was conversation". This was simplified to "What's he like?" in dubbing. This scene also had a longer ending, with Thin One saying "Oh, so it's the old, old story then." "What story?" asked Lorna. "There was a man and he didn't come back," said Thin One. "Shut up!" said Lorna, with the script noting: "But she practically blushes – so caught out!" →

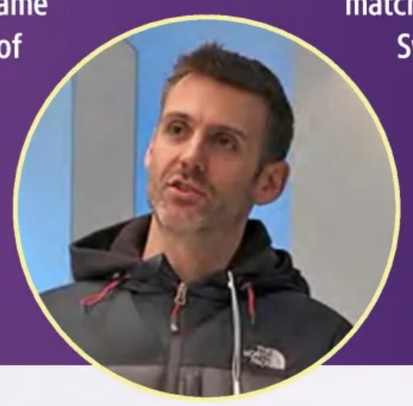
Essential Info

» The 2011 series was split in two, the first seven episodes airing between April and June and the remaining six between August and October. This gave rise to a new type of episode: the mid-season finale. Steven Moffat outlined the plan at the Edinburgh International Television Festival in August 2010, saying the first part of the season would build "to an earth-shattering climax, a cliffhanger we could never normally do because it would be too long before it came back. An enormous game-changing cliffhanger that will change everything."

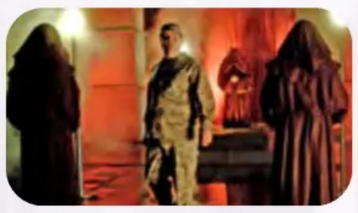
» Moffat wrote this tentpole episode himself. It was directed by Peter Hoar (below inset), making his *Doctor Who* debut. He would go on to direct episodes of Netflix's *Daredevil* and *The Umbrella Academy*, as well as Russell T Davies' *It's a Sin* and *Nolly*.

» Location shooting took place between 11 and 21 January 2011, the bulk of it occurring at Super Hangar (right) at MOD St Athan in Barry: this became the concourse of Demon's Run. Shooting continued at Upper Boat Studios between 22 and 26 January, plus one more location day on the 27th. Pick-ups were shot on odd days in February, March and April, with the shoot finally concluding on 6 April.

» The episode was watched by 7.51m viewers – a strong result considering it was up against an England football match (a 2-2 draw with Switzerland) and the final of *Britain's Got Talent* on ITV. It placed 21st on the chart for the week, with an AI figure of 88.



The **Fact** of **Fiction**



06m 59s The script says Fat One is "a little nervous" as he enters the Conversion Chamber and "starting to worry" when he sees the boxes, but Charlie Baker plays it quite differently, coming across as cheerfully complacent and only showing concern when the disembodied voice speaks. "It is traditional for visiting armies of other faiths to offer individuals for conversion to our order. You have been selected" – this line doesn't appear in the shooting script and seems to have been added to cover the removal of the lines about Fat One having volunteered.

In London 1888, a cab pulls up and a figure disembarks...

07m 48s One might wonder why the Jack the Ripper case remains classed as unsolved in the *Doctor Who* universe, if the Silurian Madame Vastra (Neve McIntosh) has told the police she's dealt with the culprit. (Inspector Abberline was the officer tasked with leading the hunt in the real world.) It implies that the theories identifying the Ripper as a respected or powerful establishment figure are correct, and that Vastra decided the only way he'd receive justice would be if she ate him.

08m 50s Meanwhile, in 4037, an unusual nurse is assisting at the Battle of Zaruthstra – the Sontaran Strax (Dan Starkey). *Death to the Doctor*, a script written by Gareth Roberts for the 2010 series, featured a Sontaran called Skorm who'd been spared by the Doctor and subsequently lived in disgrace. This script was dropped in the summer of 2009, but Moffat remembered the character and used him as the inspiration for Strax.

The script noted how Eleanor (Annabel Cleare), the mother of Strax's young patient, wore clothes that were "tattered and charred" – but that she was "elegantly dressed, as for an ambassador's garden party". The style of dress recalls the time of the Napoleonic Wars.

10m 16s Supposedly, River Song (Alex Kingston) is still being held at the Stormcage, as she was in *The Impossible Astronaut/Day of the Moon* (2011). Again, the functional passages of the Millennium Stadium's underground car park were called upon to stand in for that location.

The script had River "dressed in Victorian clothes... a pair of ice skates dangling from one hand" – and this is indeed how she appears. However, she's just come back from 1814, which is not the Victorian era; her dress would be much more in keeping with Vastra and Jenny's time, as it's a late 1880s/early 1890s design. Either the TARDIS didn't have a genuine early 19th-century dress in River's size and this was the closest available, or she doesn't have enough specific knowledge about the era's fashions to know the difference. But this outfit would have seemed bizarre to anyone in 1814.

She tells the waiting Rory that the Doctor has just taken her "ice skating on the River Thames in 1814, the last of the great Frost Fairs. He got Stevie Wonder to sing for me under London Bridge." The Doctor has made several visits to this particular fair. The First Doctor's trip is described in the audio *Frostfire* (2007), and the Tenth's in the short story *The Frozen* (first published on the BBC *Doctor Who* website in 2007; see *tinyurl.com/Frozen10th*). The Twelfth (Peter Capaldi) will go there in *Thin Ice* (2017), acknowledging to Bill (Pearl Mackie) that he'd been "a few times". But when did the Doctor take River? From both their viewpoints, their encounters mostly take place in reverse chronological order – surely he can't have taken her between this episode and *Let's Kill Hitler* (2011)? So we think this is one of the exceptions.

Given it's River's birthday, Stevie Wonder might have been chosen so he could sing his 1981 UK number 2 hit *Happy Birthday*. But, because the song was actually lobbying for a national holiday to mark Martin Luther King Jr's birthday, maybe he sang something else.

The exchange between Rory and River – "Unless there's two of them." "Now, that's a whole different birthday" – doesn't appear in the shooting script.

13m 01s The drinking den owned by Dorium Maldovar (Simon Fisher-Becker) – not named on screen, but referred to as the Maldovarium in the script – was introduced in *The Pandorica Opens* (2010). In this script it was described as "the space equivalent of Rick's bar in [the 1942 film] *Casablanca*".

We now know Dorium and the Doctor go way back. They met during the Time War, as seen in the comic *The Whole Thing's Bananas* (in *The Many Lives of Doctor Who*, 2018), and the story of Dorium's debt is recounted in the audio *The Light Keepers* (2018). But these stories wouldn't have been possible if certain dialogue from this scene in *A Good Man Goes to War* hadn't been trimmed. Originally, Dorium was to have explained he'd only met the Doctor once, on "The day my mother didn't die," and that the Doctor was the reason why she didn't die.

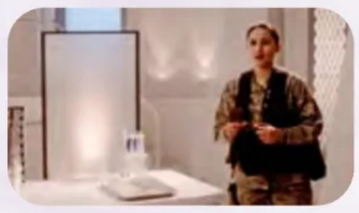
This dialogue led directly into the line about the many people who owe the Doctor a debt. But it was dropped in revised pages issued on 18 January, two days before this material was shot at Cardiff's Park Plaza Hotel. This rewrite made a significant change to the location. The original script had Dorium closing up the Maldovarium, then going through to his back office to find Madame Kovarian (Frances Barber) sitting at his desk. Their conversation would then have taken place in this office. This was simplified so that the back office doesn't appear at all, presumably due to the practicalities of the location.

Above: Blue bar owner Dorium Maldovar (Simon Fisher-Becker).

Top right: The Doctor's Monk-y business revealed!

Opposite page right: Lorna Bucket – an early role for latterday *Star Trek: Strange New Worlds* regular Christina Chong.

14m 30s Dorium says Demon's Run is named after an old saying: "Demons run when a good man goes to war." In the readthrough draft, which was simply titled 'Episode 7', this line read: "Demons run when an angel goes to war." This was changed in the shooting script, but the episode still didn't have a proper title at this stage.



15m 34s Lorna gives the imprisoned Amy a prayer leaf she's sown – one bearing Amy's child's name in the language of her people. In the readthrough draft, Amy's hostile demeanour towards Lorna persisted to the end of this scene, with Amy replying to Lorna's line "You must be very special" with a flat "Lucky me," and Lorna resorting to just leaving the prayer leaf in the cot. However, "Lucky me" was lost from the shooting script – in which the scene was extended, with Amy expressing her certainty that the Doctor is coming, and warning Lorna to be on the right side when he does, before finally accepting the gift.

18m 50s The script called for Thin One to recognise Fat One among the monks on the platform, spotting his distinctive shape despite the hood covering his head. Thin One would wave to him but get no response, and after the revelation that the Headless Monks are literally headless, Thin One was to react with mounting terror, disbelief and devastation. This was reduced to Thin One starting to tear up in the crowd as the fate of his husband dawns on him. It's easy to see why; the Monks' habits are so swaddling, there's no way you could recognise anyone in them.

19m 01s One of the Headless Monks has his habit pulled back – and it's the Doctor (Matt Smith)! Discounting the recap, this is the Doctor's first appearance in the episode. Prior to this, the longest it had taken for the Doctor to enter a story was *The Space Pirates* (1969); off-air soundtracks indicate the Second Doctor (Patrick Troughton) first appears at around the 15-and-a-half-minute mark. The recap on *A Good Man Goes to War* (which the Doctor does feature in) is 46 seconds, meaning his entrance is held back until 18 minutes and 15 seconds into the episode proper. Disregarding the one-off episode *Mission to the Unknown* (1965) – in which the Doctor didn't feature at all – this remains the latest appearance by the Doctor in any episode of the series.

Scenes from Other Lives

When **DWM** spoke to Steven Moffat for the *When Dinosaurs Ruled the Earth* feature in issue 577, he told us, in addition, how he knew he wanted the Doctor "to be more terrifying and tremendous in his attack than he normally was" in *A Good Man Goes to War*. "I came up with the thought that he would raise an army, because he's got a lot of debts out there. And I think we toyed with Captain Jack coming back, but he was too involved in *Torchwood*." (Indeed, the *Miracle Day* serial was shooting simultaneously.)

Instead, Moffat decided to create new characters with a prior connection to the Doctor: "It might come across as a cheat to some people, but to me it just says there's way more going on in this guy's life than you know about." These contextless scenes, **DWM** suggested, have the flavour of a pre-credits sequence in a James Bond film. "Exactly," Moffat agreed. "It's somehow more joyous than the rest of the movie, you just get the fun bit, you don't have to have all the 'Well, this is the secret plan' and 'This is how we're going to stop the secret plan' and 'Here's some dialogue next to a lake'... You just get the fun."

There was also a practical consideration, which was that creating an army of creatures would be more cost-effective if existing costumes could be re-used and the same actors, whom the costumes had been made to fit, could be hired. Hence, a Sontaran and a Silurian – Strax and Madame Vastra.

19m 55s The Doctor's dialogue after disappearing from view – "I'm not a phantom. I'm not a trickster. I'm a Monk" – wasn't in the shooting script. The seizing of Demon's Run changed substantially after the initial shoot concluded. A short scene of Jenny (Catrin Stewart) taking her hand off the light switch was dropped, as were elements of the panicked face-off between the Monks and Clerics. Lorna left the concourse and found the discarded Monk's habit in a corridor earlier, and the shots that lead up to this in the finished episode – of her spotting the disguised Doctor using the sonic screwdriver – didn't appear in the shooting script at all, indicating that these were among those recorded in an extra studio day on Sunday 20 March. This material was directed by Julian Simpson, who'd handled the previous two episodes, *The Rebel Flesh* and *The Almost People*. Arthur Darvill, Christina Chong and Dan Starkey all took part in these reshoots.

22m 30s The Clerics find themselves surrounded by an army of Silurians and Judoon. The end credits mention the Judoon *and* the Ood were created by Russell T Davies. Don't bother scouring the episode in a game of 'Spot the Ood': a scene with Ood Sigma was shot, but edited out. As scripted, after Strax took Colonel Manton (Danny Sapani) prisoner, the Colonel stated that "This base belongs to the Monks – and they don't need weapons." Strax replied: "Because they are meat puppets – designed to respond to the simplest commands." An "ethereal singing" filled the air, which Strax identified as "Morning song". This prayer was led by Ood Sigma – and the Monks responded to it, kneeling and putting their hands together.

Immediately after this, it would have been revealed that Dorium knew which prayer Ood Sigma should sing, because he was the one who sold it to them. (In the shooting script, but not the version of this scene in the revised 18 January pages, Dorium claimed his mother composed it.) Having also sold the Monks the security software, Dorium could override it with a retinal scan – the real reason he was there.

The Spitfire pilot who calls in, saying "Danny Boy to the Doctor", was played by an uncredited Mark Gatiss – reprising his uncredited cameo from *Victory of the Daleks* (2010). →

The Fact of Fiction

→ ***Kovarian tries to escape with Melody – but her ship's been seized by pirates!***

24m 00s Captain Avery (Hugh Bonneville) and his son Toby (Oscar Lloyd) were last seen four episodes ago, in *The Curse of the Black Spot*. Originally scheduled ninth in the 2011 series, *Black Spot* was later moved up, and *Night Terrors* moved down, to provide more variety of tone.

Originally, Kovarian's escape attempt ended when a sword-wielding Rory emerged from the airlock, saying "Hush now, it's okay. Daddy's home" to the crying Melody in her cot. On 12 January, the day before shooting began, new pages were issued in which Avery stepped from the shadows instead. New dialogue led up to the airlock opening "to reveal a MAN hanging upside down by a rope round his feet. He is almost comically trussed up in rope and chains and big padlocks – he looks like he's been left there as a warning." Kovarian was given a moment to take this in, then the piratical father-and-son stepped around the trussed figure.

Ultimately this was simplified. Instead of hanging upside-down, the captured man would be tied with ropes and shoved out of the airlock by Captain Avery. The Rory/Kovarian parts of the scene were shot on 26 January, while the pirates' brief but satisfying cameo was recorded as a pick-up on 8 February, during production on *The Curse of the Black Spot*. Some of Jenny's later dialogue was altered at the same time, to include Avery and his men in the list of those who took part in the attack.

Above right: Amy, Rory and the Doctor confer over the Doctor's own cot.

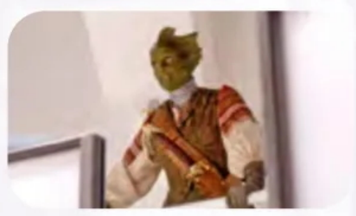
Right: Madame Kovarian – aka the 'Eye Patch Lady'.

Opposite page top: Strax (Dan Starkey, left) falls in for the first time with Madame Vastra (Neve McIntosh, second from right) and her partner Jenny Flint (Catrin Stewart, right).

25m 36s Kovarian's line was scripted as just "Give the order"; the addition of "Colonel Run-Away" appears to have been done in post-production. The Doctor's desire to give Colonel Manton a new name with an unwanted meaning chimes nicely with the later revelation about the meaning of the word 'Doctor' for the people of the Gamma Forests.

27m 43s We know from *Wild Blue Yonder* (2023) that the Doctor speaks 57,000,000,205 languages – but can he really speak Baby? Here, and in *Closing Time* (2011), he could just be making a joke, but it makes sense if the Time Lord gift of understanding all languages is a low-level telepathic power which allows the user to bypass language and pick up what the speaker intends to communicate. Such a power could work just as well on someone who hadn't learned language yet.

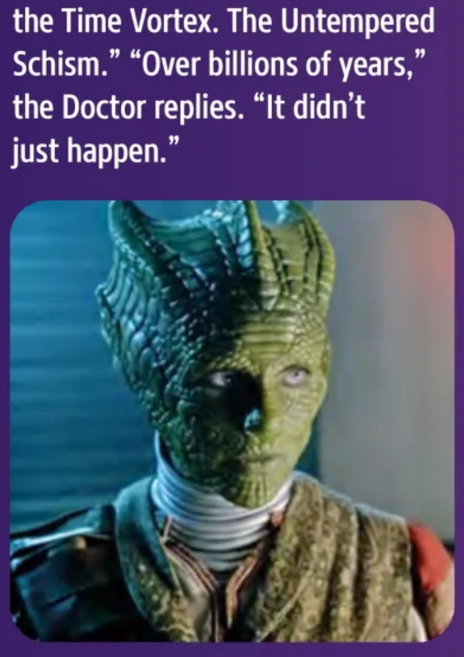
As the enemy retreats, Vastra hails the Doctor's triumph: "My friend, you have never risen higher."



28m 10s Between the readthrough and shooting drafts, Moffat underlined this callback to River's words to Rory by adding a short scene of River at the Stormcage, rising from her bed and saying: "Guard! You might want to take the rest of the night off. I'm going to be escaping now." This scene was shot but dropped in the edit.

Happenstance

"You've told me about your people," says Vastra at **32m 37s** (below). "They became what they did through prolonged exposure to the Time Vortex. The Untempered Schism." "Over billions of years," the Doctor replies. "It didn't just happen."



But the revelations in *The Timeless Children* (2020, right) suggest it didn't happen over billions of years at all: the Time Lords extracted the secret of regeneration from the Doctor – the Timeless Child – and implanted it into themselves. As the Master says, they lied about this – and presumably the lie was that it was the result of exposure to the Vortex. But River apparently *did* gain the power of regeneration from being conceived in the Vortex, suggesting the Time Lords didn't entirely make this up.

The simplest way to square it is this: the Timeless Child had been exposed to the Vortex, and the Time Lords studied them and correctly concluded this was where regeneration originated. And as River Song is the child of two humans, it's very possible the Timeless Child was too, before being found near a mysterious gateway...

30m 50s If this is the Doctor's cot – and River seems to confirm that it is, later – why does he have it in the TARDIS? It's clear from *The Name of the Doctor* (2013) that the First Doctor (William Hartnell) wasn't carting a lot of luggage around when he left Gallifrey with his granddaughter Susan, so the Doctor must have come back for it at some point. Maybe the War Doctor found it in the barn where he used to sleep, when he went there to activate the Moment, in *The Day of the Doctor* (2013)?

31m 23s Madame Vastra reminds the Doctor how he'd told her, when they first met, that "anger is always the shortest distance to a mistake." Will the full story of Vastra's debt to the Doctor ever be told? "I didn't want to nail down the details," Moffat told **Doctor Who Magazine** in 2022, "because it's somehow more fun. I mean there is a reference to the digging of the London Underground... and Vastra being awoken and trying to attack some Tube workers. I quite like the idea of the kids watching and imagining what that story was like, with just enough little hints. It's a continuity reference with continuity that doesn't exist, which is something I love, both as a writer and as a watcher."

33m 53s As scripted, Strax's line read: "Confirmed. No life forms registering on this base, except ourselves." The last word of this was changed to "us and the Silurians", and looks to have been done in post-production. The subsequent brief scene of a Monk approaching an unsuspecting Silurian, and the later one of two Silurians being zapped, were added during reshoots, suggesting this line had to be changed to reflect those.

35m 48s In the shooting script, this scene began with Dorium and Vastra's arrival on the concourse as Lorna said: "We have to be ready to fight." "Oh, I'm not really here for fighting," remarked Dorium. "It's not my area." "Well then, you can do the dying," Lorna replied. "Oh, I like her already," said Vastra – prompting Jenny to groan: "Oh for goodness' sake..."

The Headless Monks have returned to menace the Doctor's allies on the concourse.

37m 42s The beheaded Dorium was to have raised a sword, "ready for combat", as he walked back towards the others, but this idea was dropped.

The poem spoken by Alex Kingston over the battle sequence was written and recorded during editing, when the title of the episode was finally fixed as *A Good Man Goes to War*.

40m 13s Strax has been fatally wounded in the battle – which was all a distraction anyway, as the 'Melody' Amy is holding is actually a Ganger duplicate. Strax's final words – "Rory... I'm a nurse" – were followed in the shooting script by Rory saying, "Yeah. Me too." This was lost in the edit.

Strax will return alive and well in *The Snowmen* (2012). His resurrection is explained in the mini-episode *The Battle of Demons Run: Two Days Later* (2013), with Vastra and Jenny explaining they'd healed his wounds, which were not actually fatal.

40m 40s After Amy's line "All this was for nothing," the shooting script featured a further exchange. Amy: "We'll never find her now, will we?" The Doctor: "Unless we've already –" This was to be followed by a flashback to *The Impossible Astronaut*, of "Amy raising the gun, firing at the Space Man. The bullet zooming on the revealed face of the girl – Amy's daughter."

44m 57s To the Doctor, who can read Gallifreyan script, Lorna's prayer leaf reveals Melody Pond's name, given in the language of the Forest. Soon, the TARDIS translation matrix kicks in, letting Amy and Rory in on it, too – "they don't have a word for Pond, because the only water in the forest is the River..." Alex Kingston had been told River Song was Amy and Rory's daughter before work on this series began, but the twist had been in Steven Moffat's mind from the beginning of his time as showrunner; it wasn't just a handy bit of serendipity that Amy's surname also means a body of water. "I used the name Pond for that reason, to create a link," Moffat told *TV Guide* during the mid-season break, adding that the reveal "was Plan A for a long time."

The fake-out scene about the Doctor's real name (see page 60) was performed at the readthrough on 6 January 2011, with the real dialogue revealed to Matt Smith, Karen Gillan and Arthur Darvill afterwards. A limited crew was given the real script when the scene was shot on 14 January.

The Doctor leaves in the TARDIS, as Amy demands to know where he's going...

45m 54s It's a fair question. When we next see him, Amy will have summoned him back to her side. But where's he been? "He's going to see if he can find out what happens to Melody," Moffat told **DWM** in 2012. "He's seeing if there's any point in which he can interfere in Melody's past that can extract her in time... The simple version for the BBC One audience is that he was looking for Melody, and he couldn't find her. It never occurred to him that she was living in Leadworth the entire time." **DWM**

FURTHER INFO

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THE DOCTOR WILL BE BACK IN *LET'S KILL HITLER*

REVIEWS

ANNIVERSARY AUDIO

RADIO

My Life in a Mixtape: Sylvester McCoy/Janet Fielding/Segun Akinola/ Sophie Aldred/Ruth Madeley/Bonnie Langford/ Peter Davison/Andrew Garfield/Nicholas Briggs
BBC Radio 2
Saturday 18 November – Sunday 3 December 2023

Doctor Who @ 60: The Classic Years... / The Modern Era...
BBC Radio 2
Saturday 18 November 2023

Murray Gold: Hitting the Right Notes
BBC Radio Solent
Thursday 23 November 2023

Surviving Doctor Who – An A-Z
BBC Radio 4 Extra
Saturday 18 – Sunday 19 November 2023

Doctor Who: The Wilderness Years
BBC Radio 4
Sunday 19 November 2023

Toby Hadoke

While television marked *Doctor Who*'s diamond anniversary with new adventures (and new old adventures), BBC Radio turned its attention to what it all *means*, indulging in a Time Lord takeover of the airwaves that explored all corners of this invincible cultural phenomenon.

I doubt many of us had Sophie Aldred cueing up Joy Division's *Love Will Tear Us Apart* on our 60th birthday bingo cards. But that was just one of the (unknown) pleasures of Radio 2's *My Life in a Mixtape* – a kind of do-it-yourself *Desert Island Discs* in which assorted '*Who*-minaries' were each given an hour to share the tracks of their years. So we got show tunes (Bonnie Langford), girl-power anthems (Ruth Madeley) and classic rock (Sylvester McCoy, reminding us of the unlikely fact that he once did security for The Rolling Stones). Peter Davison, meanwhile, surely missed a trick – and a PRS cheque – by not playing the theme to *Button Moon*.

Music was also to the fore in *Murray Gold: Hitting the Right Notes*, an enjoyable Radio Solent special in which the Portsmouth-born composer discussed his life and career. And no, since you ask, he doesn't subscribe to the view that the best incidental music goes unnoticed, cheerfully describing it as less a back-handed compliment than "a front-handed insult".

Radio 2's showpiece anniversary offering was a pair of documentaries on *The Classic Years...* and *The Modern Era...*, presented by the station's resident *Who* superfan, Jo Whiley. The opening vox-pop clips of people reminiscing about Tom Baker's stripy scarf and hiding behind the sofa suggested we might be in for the audio equivalent of a Channel 5 talking-heads show. But it turned out to be a surprisingly deep dive, covering everything from *Blue Peter*'s Dalekmania cake to the *Play School* clock row that scuttled *Shada*, while avoiding lazy narratives by, for example, acknowledging the creative rebirth of the late 1980s.

But the best contributions came courtesy of Toby Hadoke and Matthew Sweet, who brought their usual twinkly erudition to a pair of delightful authored documentaries. In *Surviving Doctor Who – An A-Z*, Hadoke embarked on a quixotic "alphabetised odyssey" through the margin doodles of *Who*, from A (for 'Anticipointment') to Z (for, er, 'Z'), via 'Diddly-Dums', 'Grotesque G' (if you know, you know) and 'Hanky Panky'. Along the way, there were whimsical riffs on everything from covering your modesty with Tom Baker undercrackers to the unlikelihood of children running around the playground pretending to be Catherine de Medici, along with a robust defence of BBC carpentry. Glorious.

Paul McGann and Matthew Sweet

Jo Whiley

Sweet, meanwhile, focused on *The Wilderness Years*: specifically, how "the dark time, the time of chaos" – the 1990s, to you and me – managed to become "one of the most creative, crazy, hopeful periods in all of *Doctor Who* history". Notable moments included Sophie Aldred reading out NSFW bits from the *New Adventures* ("when some went a bit giddy with the thrill of the page"), a discussion of straight-to-video films, including "the sex Zygon one", and a pithy appraisal of *Dimensions in Time* – "the only 3D Children in Need *Doctor Who-EastEnders* crossover ever launched from *Noel's House Party*". There was also a lovely interview with Paul McGann, reflecting on the "failure" of the TV movie and the Eighth Doctor's subsequent redemption via Big Finish et al. (And yes, he's still half-human – "on me mum's side".)

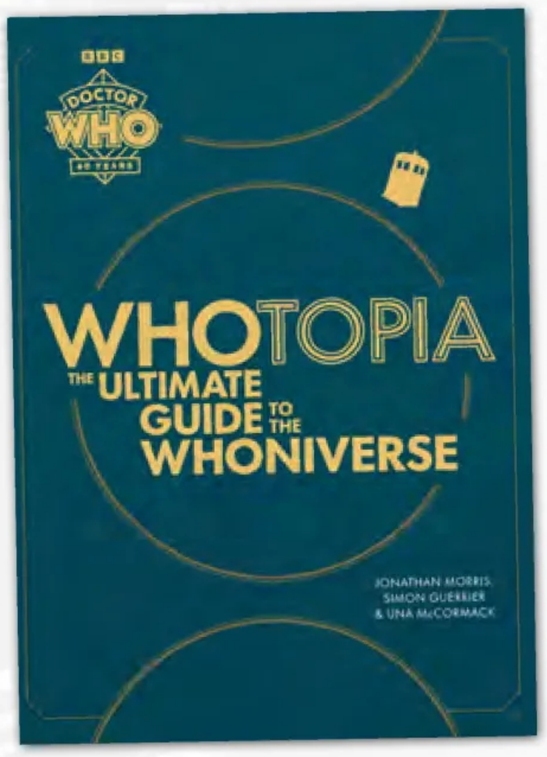
Above all, though, it served as Sweet's love letter to the power of "those fans who, when television abandoned the Doctor, formed a ring around their hero – *our* hero – and gave *Doctor Who* a place to recover, a place to regenerate, and restart an adventure in time and space." And we all know how that worked out, don't we?

Paul Kirkley

Illustration by Jamie Lenman

BBC radio explored all corners of this invincible cultural phenomenon.

WHOTOPIA



BOOK

Written by
Jonathan Morris, Simon Guerrier and Una McCormack

BBC Books/BBC Digital
£35 (hardback)/£9.99 (ebook)

Make no mistake – BBC Books' hefty 300-page hardback *Whotopia* is a classy affair. Subtitled *The Ultimate Guide to the Whoniverse*, it's clear from the chic, minimalist design of the cover, and its gold endpapers, that it considers itself a weighty work of scholarly dimensions, and it certainly has the chops to back that up. Written by Jonathan Morris, Simon Guerrier and Una McCormack, *Whotopia* is the latest in a long line of *Doctor Who* encyclopaedias aiming to catalogue everything and everyone that has ever appeared in the programme. And yet there are a few things that mark out this 60th anniversary edition as something a little different.

For starters, it's not arranged alphabetically; it's arranged in groups of people or things, from 'heroes and villains' to 'monsters and machines' (etc). The order in which these are presented follows only the loosest of logical sequences – less 'order of importance', more 'whatever we thought of next' – which, together with the grouping approach, feels precisely how the Doctor themselves might arrange a book, were they to write one.

And in this case, they did (partly) – because *Whotopia*'s second great trick is that the subjects in this directory have been granted the privilege of writing their own entries. Each incarnation is invited to unfold their individual philosophies, and the inclusion of a few famous quotes is skilfully done. The same applies to their famous friends, who speak either directly to us or to some loved one via a letter or a text, and later a representative from each alien race is called upon to adumbrate their respective cultures. Perhaps wisely, this autobiographical angle is gradually filtered out by the time we reach planets and gadgets, which would have been tricky to tackle in this manner.

The Photoshopped splash pages dividing up the major sections are so gorgeous we could maybe have done with more of them, and if the book's remaining layouts are perhaps a tad clinical, they're nevertheless to be commended for their exhaustive collection of photos representing each entry. By using colour (or colourised) images for the oldest items, *Whotopia* manages to give every one of the Doctor's adventures a certain uniformity, sewing them together into a single 60-year story. This, therefore, is the book's ultimate triumph, and it's no small feat.

Jamie Lenman

ROSE

BOOK

Written by
Russell T Davies

Illustrated by Robert Hack

BBC Books/BBC Digital
£30 (hardback)/£9.99 (ebook)

Back in 2018, Target Books launched their range of 21st-century *Doctor Who* novelisations with an expanded adaptation of the very first 21st-century episode – Russell T Davies' *Rose*. This beautiful, large-format hardback takes that text (plus the cheeky *Revenge of the Nestene*, from the *Adventures in Lockdown* anthology) and adds dozens of full-colour illustrations by Robert Hack.

These bring to life, with dramatic flourishes, some of the story's key characters and moments – including the Doctor's first meeting with Jackie Tyler in her boudoir and Mickey's close encounter with a deadly dustbin. Rather than simply redrawing scenes from the TV episode, many of the illustrations depict additions Davies made for his novelisation, like creepy living statues on the Embankment, Doctor-spotter Clive's photographs of past and future Doctors, and (my favourite) an *Auton Invasion*-style Nestene battling Daleks in the Time War.

The likenesses are great and the illustrations are well integrated, complementing the text rather than distracting from it. Overall, it reminds me of the groundbreaking 1966 story book *Doctor Who and the Invasion from Space*. As the series begins its latest regeneration, this is a glorious way to look back at how it all restarted.

Matt Michael

REVENGE OF THE CYBERMEN

SOUNDTRACK

Music by Carey Blyton, with Peter Howell and the BBC Radiophonic Workshop

Silva Screen Records RRP £29.99 (2 x LP); £9.99 (CD); £7.99 (download)

Esteemed film and TV scorer Carey Blyton – whose works also included the kiddie favourite *Bananas in Pyjamas* – was commissioned by the *Doctor Who* production team to provide the music for 1975's *Revenge of the Cybermen.* Sadly, the results were deemed imperfect and substantial portions went unused, unheard by the general public until now.

Blyton's complete score is presented in full at the start of this soundtrack album. The beginning and the end are familiar from the show, but the middle parts are tantalisingly obscure. Sparkling xylophones and vibraphones immediately conjure the glittering cold of space, whereas the twinning of crisp cornets with tight tattoos on various drums successfully encapsulates the military feel Blyton was trying to evoke. It's unclear which areas the powers-that-be deemed deficient, although we can make an educated guess by listening to the revamped versions of several tracks, featuring additional synthesisers from Peter Howell.

Howell's chief contribution seems to have been a general 'filling out' of Carey's original cues, which could be said to be sparse in places. At their best, the new parts emphasise and elaborate on what's already there, while at other times the analogue and digital elements seem to be totally at odds. What we're hearing, slap-bang in the middle of the 1970s, is the real-time battle between physical instruments and electronic boxes – a fight the latter would eventually win, as evidenced by the *Time and the Rani* soundtrack (detailed right). The result is a discombobulating but thoroughly fascinating listen, with possibly more educational than entertainment value, made vitally navigable by Mark Ayres' comprehensive notes and Clayton Hickman's sleek sleeve design.

An alternative tracklisting is suggested for listeners who wish to hear a more 'screen-accurate' suite, making this a truly interactive experience and a highlight of the Silva Screen range.

Jamie Lenman

Carey Blyton

Peter Howell

TIME AND THE RANI

SOUNDTRACK

Music by Keff McCulloch

Silva Screen Records RRP £29.99 (2 x LP); £9.99 (CD); £7.99 (download)

In 1979, Australian manufacturer Fairlight released their CMI sampler, the first machine of its kind to include a facility for playing back recorded sounds as differently pitched notes on a keyboard. Among the samples provided was a snatch of Igor Stravinksy's *The Firebird* – a singular instance where every instrument in the ensemble strikes the same note very loudly. This sample, forever known as 'orchestra hit', became the definitive motif of 1980s pop music, and in turn one of the major building blocks in Keff McCulloch's effervescent score for 1987's *Time and the Rani.*

As a pop producer pulling night shifts at his record label's studio, it makes sense that McCulloch's work was strewn with Stravinksy punctuations. Even if (by his own admission) they were wildly overused, they nevertheless brought *Doctor Who*'s incidental music much closer to contemporary chart sounds than it had ever been before. Together with *Time and the Rani*'s groundbreaking use of CGI, they pointed towards a bright, confident future that's lost none of its lustre – despite, inevitably, having become the past.

Beneath the hailstorm of samples, McCulloch's score betrays a deep affection for Ron Grainer's original theme, which he weaves around various cues, twisting it into new shapes while maintaining a core identity beneath the shimmering synthesisers. Having mastered pop on his own planet, he even takes a worthy stab at what it might sound like on other worlds, and we defy anyone to keep their head still while listening to the Lakertyan banger *Future Pleasure*.

Ever the completist, compiler Mark Ayres has included a range of bonus tracks, including a fascinating glimpse at his former colleague's demos of the best – yes, *the best* – version of the show's signature tune. McCulloch's written notes are honest and engaging, and Clayton Hickman's cover art is simply gorgeous. What's not to love?

Jamie Lenman

Keff McCulloch

SERIES 1-4 & SPECIALS BLU-RAY COLLECTION

BLU-RAY

Featuring
The Ninth Doctor, The Tenth Doctor

BBC Studios RRP £54.99

This Blu-ray box set certainly has Russell T Davies' first era as showrunner covered. You get all 55 episodes from 2005 through 2008, plus the Specials that were screened up to the beginning of 2010.

The epic list of special features begins on the first disc, with the BBC's David Sillito interviewing Christopher Eccleston. Nearly 20 years after the event, it's fascinating to see Eccleston expressing anguish over some of the show's negative reviews – and deftly sidestepping a question about how long he intends to stay in the role. Sixteen discs later, an exclusive new interview features Russell T Davies and David Tennant reflecting on the past and looking to the future.

The major selling point here is the most sophisticated high-definition upscaling these episodes have yet received. In addition, the luminance keyed-on graphics, such as the BBC logo, episode titles and credits, have been replaced with true HD versions. Paul Vanezis, who conducted the wash and brush-up on most of these episodes, also made less conspicuous changes. For the technically minded, these included fixing chroma fringing in more colourful scenes and eliminating the digi-beta dropout that's been part of the 'next time' montage at the end of *The Doctor Dances* since it was broadcast in 2005.

This isn't the first time these episodes have been issued on Blu-ray, and those who own the 2013 remasters may only notice subtle differences to the picture quality in this set. If, however, your touchstone is iPlayer, the sharper picture and more naturalistic colours on the new discs will be all the incentive you need to revisit the adventures of the Ninth and Tenth Doctors.

If this proves to be the ultimate edition of these must-have episodes, then it's a shame the packaging doesn't match the lavish standards of their early DVD releases. But there are no such qualms about the content, which has never looked so good. **Greg Martin**

AUDIO DRAMA

Featuring
The Eighth Doctor, Charley Pollard and Lady Audacity Montague

Big Finish Productions
£19.99 (CD plus digital), £16.99 (digital only)

THE ART OF THE AUDIO ADVENTURES

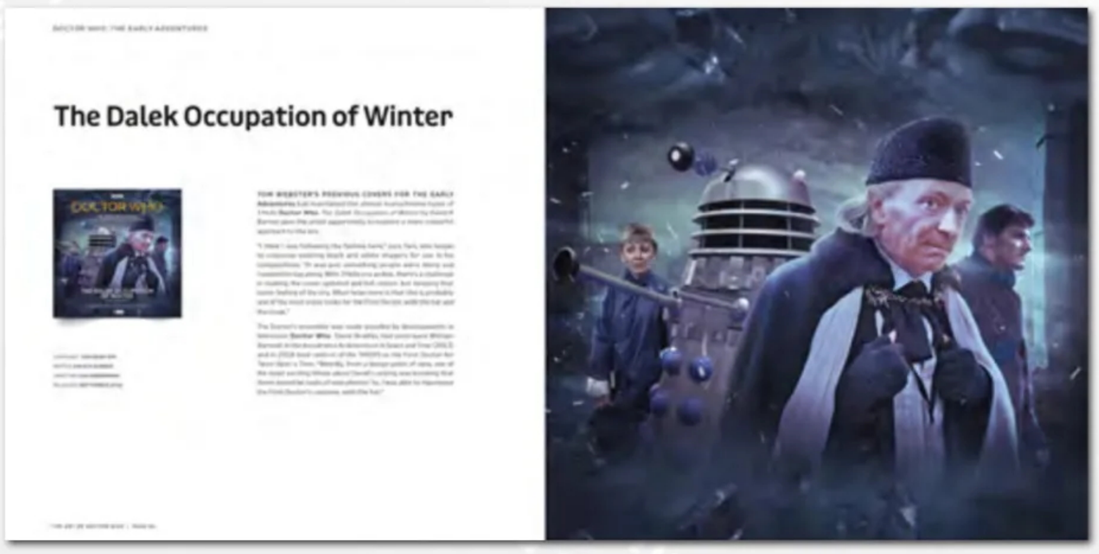
BOOK

Written by
Mark Wright

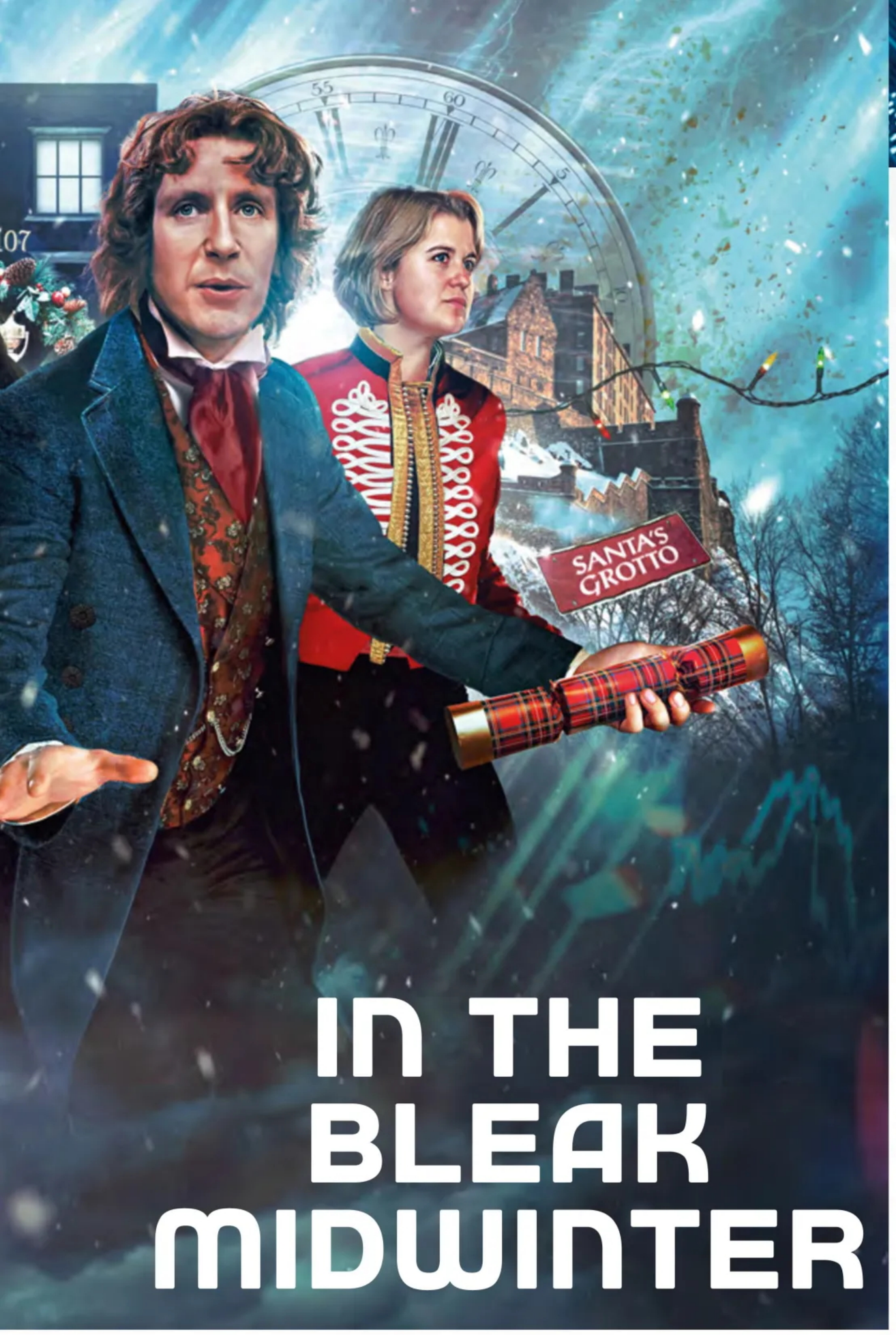
Big Finish Productions
£45 (hardback)

Really, we would buy Big Finish's *Doctor Who* plays if they came in unmarked paper bags; the fact that all their CD covers are utterly beautiful is a welcome bonus. As such, this large-format coffee-table book is both long overdue and tantalisingly incomplete. Wisely (or frustratingly, depending on your viewpoint), Mark Wright has chosen just 100 examples from the past 24 years, using them to tell the story of the many *Doctor Who* ranges. It's an astounding journey, from Clayton Hickman's 'two heads and a monster' layouts of the early 2000s through to Tom Webster and Simon Holub's manic compositions of the following decade, followed, more recently, by Claudia Gironi's abstract creations.

Each cover is presented full-frame without text, opposite a smaller reproduction of the commercially released version and a revealing paragraph or two from its creators. Justly proud of their triumphs, they're also refreshingly candid about their perceived misfires, such as the "dull" image adorning 2003's *Zagreus*. But even this masterpiece of minimalism is still fantastic, and really our only complaint is that the book doesn't include every single one of these fabulous artworks. Magnificent! **Jamie Lenman**



Jaye Griffiths, Nickolas Grace and India Fisher. Photo © Tony Whitmore.



IN THE BLEAK MIDWINTER

What's that overlooked present, hiding under the remains of the Christmas tree? Why, it's Big Finish's new Eighth Doctor trilogy, *In the Bleak Midwinter.*

John Dorney's opener, *Twenty-Four Doors*, is indeed a little bleak – but that's entirely fitting for a riff on the BBC's fêted *Inside No. 9* series. Viewing the events through the various 'doors' of an advent calendar doesn't actually have much impact on the plot, but it does add a pinch of festive spice to counteract the grim reality of Jason Watkins' troubled Santa.

Tim Foley's *The Empty Man* is our traditional Christmas ghost story, with Nickolas Grace's Eldridge Brinkwood standing in for real-world writer MR James. As lovely as it is to hear Jaye Griffiths' Audacity bonding with India Fisher's newly-returned Charley Pollard, Grace steals the show, treating us to a masterclass in malaise as the world-weary author tries to decide if a hideous death would really bother him all that much. Best of all is the titular spectre – a novel and truly frightening conceit, enough to make you think twice should you hear footsteps on the roof...

Lastly, Roy Gill's *Winter of the Demon* is by far the silliest and least Christmassy of the three, but also the closest to TV *Doctor Who* – none of which is by any means a bad thing. Charley's sweet romance with John Scougall's chipper Archie is delightful, and David Robb's ludicrous villain is straight out of a pantomime, with a dastardly plan to match. Shifting focus back to McGann's Doctor at his breathless best, the whole thing is neatly sewn up in time for tea.

So if you've any turkey still lurking at the back of the fridge, make yourself a quick sarnie and enjoy it alongside these last glowing embers of the holiday season. **Jamie Lenman**

THE CUCKOO

AUDIOBOOK

Written by Steve Lyons **Read by** Jaye Griffiths

BBC Physical Audio/BBC Digital Audio £11 (CD), £14 (download)

It's a renowned moment in *Doctor Who* history: Rose Tyler and Sarah Jane Smith trading war stories, desperately trying to one-up each other in 2006's *School Reunion*, before realising how ridiculous their argument is. In *The Cuckoo,* Steve Lyons skilfully takes this frisson of friend envy (frenvy?) and makes it the backbone of the whole piece, to remarkable effect.

Told mostly from companion Clara Oswald's point of view, the audiobook benefits greatly from Jaye Griffiths' narration. She clearly understands the character and gives a stellar acting performance into the bargain. She also makes a great stab at futuristic prospector (and titular third wheel) Arix. If the Doctor's accent occasionally wanders round the British Isles, his *voice* is spot on, brimming with crotchety quips. That awful feeling of jealousy, which we all know so well, fairly drips from the text, and Clara's agony is made even worse by the realisation that, actually, this unwanted new arrival is a perfectly nice person. Don't you just hate that?

Narrator Jaye Griffiths clearly understands Clara, and gives a stellar performance.

In between, Lyons somehow finds room for a good old-fashioned adventure on a sentient jungle planet, filled with exploding insects and a surprisingly frightening weed. Truth be told, the trio's canny escape from a squad of carnivorous crocodile people would have made a good enough yarn on its own, so the emotional bedrock it sits upon makes for a double win. And there's poetry in the prose, as nightfall "slams down like a guillotine" or Clara feels the "warm weight" of a giant spider on her back.

At its heart, *The Cuckoo* is an essay on impermanence – and a lovely one.

Jamie Lenman

TORCHWOOD: OODUNNIT

AUDIO DRAMA

Featuring
Zachary Cross Flane

Big Finish Productions
£10.99 (CD plus digital), £8.99 (digital only)

James Goss' *Oodunnit* is the second of a *Torchwood* trilogy following the journeys of individual personnel from the notorious Sanctuary Base Six, victims of the first terrible Ood attacks during 2006's *The Impossible Planet/The Satan Pit.* In this case, it's Shaun Parkes' Zachary Cross Flane, who recently appeared in 2021's *Empire of Shadows* (also by Goss), some 15 years after his initial tussle with the spaghetti-bearded aliens. Even allowing for this run-up, it's still impressive how easily Parkes slips back into the role; his past history with the red-eyed rogues gives the whole thing a certain bite.

Whereas previous entry *Oodyssey* relied somewhat on replaying elements of its 2000s progenitor, *Oodunnit* presents *The Impossible Planet/The Satan Pit* itself as a different thing entirely – a murder mystery in space, with Flane as the sleuth and Amanda Shodeko's wisecracking android as his assistant. It's a charming double act that (hopefully) has more life in it yet. Apart from the Ood themselves, the only other pawns in this galactic game of Cluedo are Paul Panting's disgruntled unionist, Brakow, and Belinda Stewart-Wilson's delightfully decadent Lady Drogba. This is not to say that the Ood are under-represented, played as ever by the brilliant Silas Carson, but the focus is very definitely on their human masters – despite a chilling and brilliantly conceived set-piece involving an air duct and a locked door.

Between the simmering secrets and near-death escapes, Goss draws canny parallels to present-day concerns over foreign labour and even automated workers, but this kind of thing always works best without giving specific examples. The result is somewhere between Ridley Scott's immortal sci-fi-noir *Blade Runner* (1982) and *Doctor Who*'s own template for 'Agatha Christie in space', 1977's *The Robots of Death.* With a pedigree like that, you'd be a fool to miss it.

Jamie Lenman

Shaun Parkes as Zachary Cross Flane in *The Impossible Planet/The Satan Pit.*

THE BOX OF TERRORS

AUDIOBOOK

Written by Lizzie Hopley **Read by** Jon Culshaw

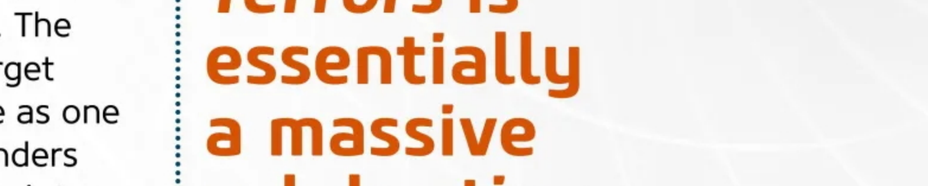
Big Finish Productions £17.99 (digital only)

The latest Big Finish audio novel is an epic 60th-anniversary odyssey that includes two Doctors, two Sarah Janes, and a plethora of foes for them to face.

The Box of Terrors is essentially a massive celebration of 1970s *Doctor Who*. Several Time Lords from the era show up – foremost among them Omega, from the tenth-anniversary adventure, *The Three Doctors* (1972-73) – and there are even Ogrons. The quality of a vintage Target novelisation is palpable as one of the Sarah Janes wonders whether she'd "explode into a thousand atoms" if she touched the other, and Lizzie Hopley's descriptions of the Gel Guards would fit right into Terrance Dicks' *Three Doctors* retelling. With so many plot threads and returning characters (including some familiar Big Finish voices), there's enough going on here for the story to feel occasionally overcrowded. For the most part, however, Hopley succeeds in balancing everything out.

Narrator Jon Culshaw provides such convincing takes on the Doctors and Omega that this production might as well be 'full cast' – and he's able to make a nearly nine-hour story fly by. The Third and Fourth Doctor eras have a certain intangible quality that makes them difficult to replicate, but *The Box of Terrors* emulates that feeling perfectly. Pure joy.

George Alex Hewitt



Jon Culshaw

The Box of Terrors* is essentially a massive celebration of 1970s *Doctor Who.

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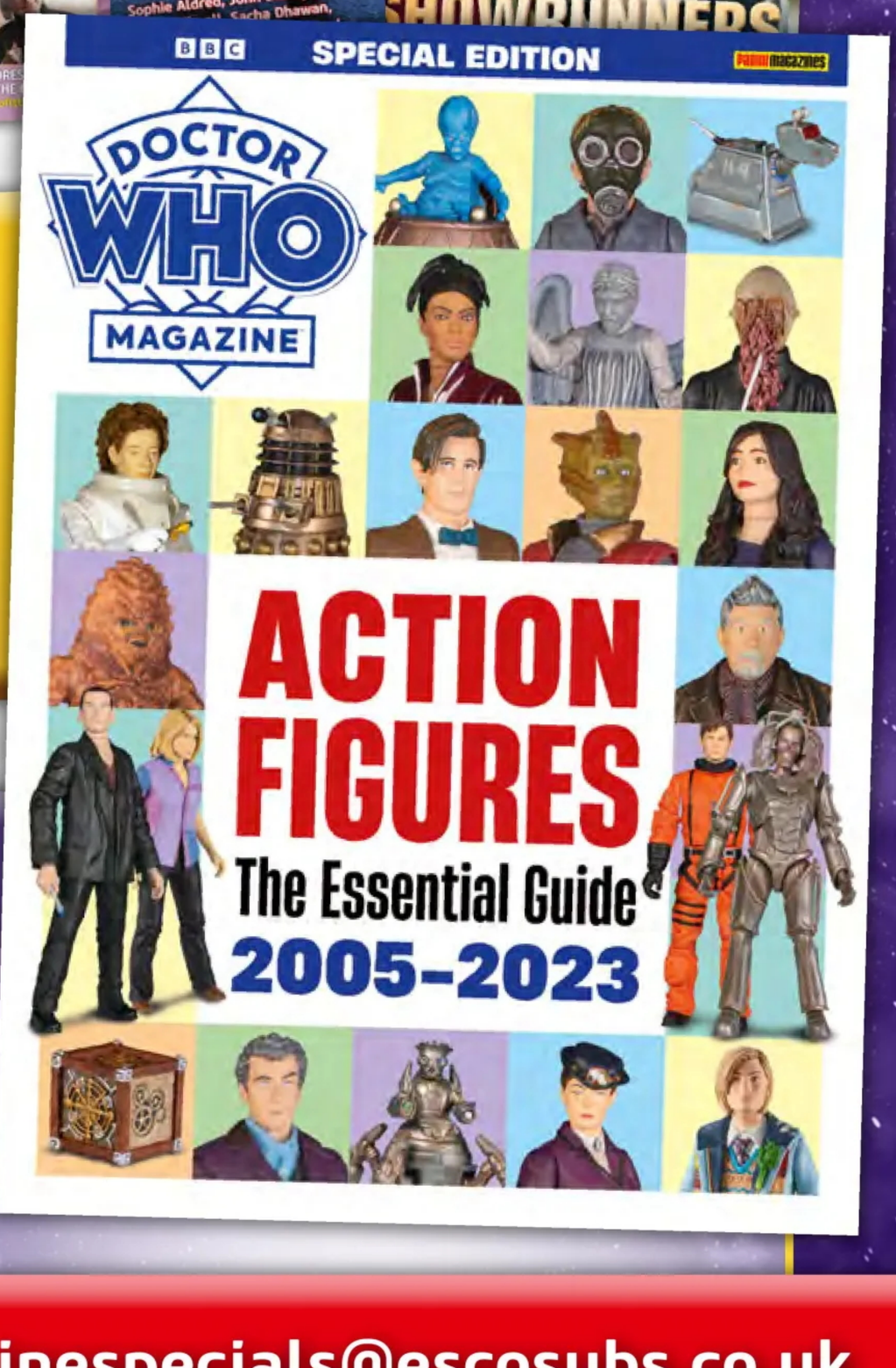

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win!

60TH ANNIVERSARY SPECIALS BLU-RAY

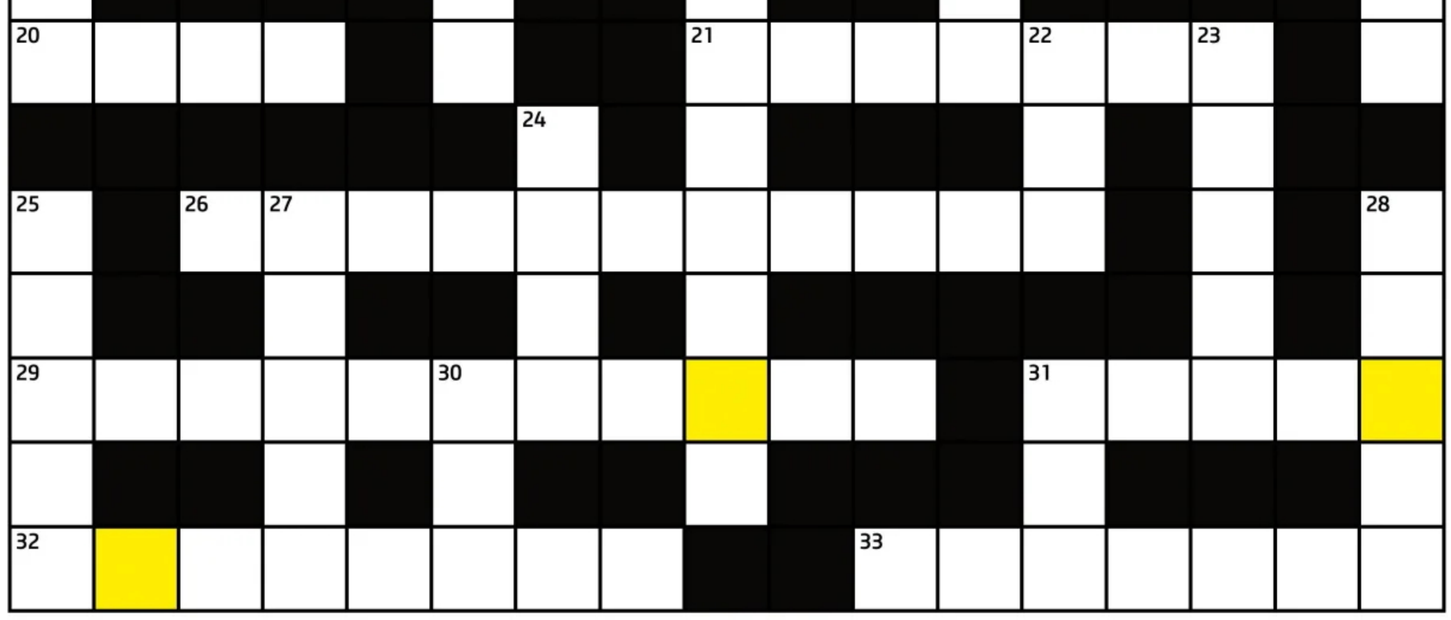
The three-disc *60th Anniversary Specials* Blu-ray release contains *The Star Beast*, *Wild Blue Yonder* and *The Giggle* – all of last year's celebratory episodes, which reunited David Tennant, now playing the newly regenerated Fourteenth Doctor, with Catherine Tate, returning as the ever-mouthy Donna Noble.

Extensive additional features include: behind-the-scenes documentaries for all three episodes; in-vision commentaries for *The Star Beast* and *The Giggle*; Yasmin Finney, Ruth Madeley and Neil Patrick Harris introducing their characters, Rose Noble, Shirley Anne Bingham and the Toymaker; scene breakdowns from directors Rachel Talalay, Tom Kingsley and Chanya Button; a tour of the new TARDIS set with David Tennant and production designer Phil Sims; *David and Catherine's Flashbacks*; *Designing the Fourteenth Doctor*... and much more.

We've got **FIVE** Blu-ray sets to give away to five lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a creature first encountered by the Third Doctor...

DWM CROSSWORD

Do you know your Wilf from your Wolf?



ACROSS

1 One of the Wrarth Warriors – colleague of 1 Down (7)
3 Native of Uxarieus and custodian of the Doomsday Weapon (8)
8 Comic read by 5 Down (5)
10 Historical figure famous for his theory of mavity (5,6)
12 (and 32 Across) Location from the 2023 Christmas Special (3,6,2,4,4)
14 The head of Donna's primary school choir (3,4)
17 (and 11 Down) Special Security Service agent who died on his mission to Kembel (4,4)
19 It turned Meepkind into cruel beasts (3,11,3)
20 The Not Things that copied the Doctor and Donna had ___ that were too long (4)
21 (and 33 Across) Apothecary that the Doctor visited in 16th-century Paris (7,7)
26 She greeted 10 Across before his encounter with the Doctor and Donna (3,8)
29 Propulsion method of the Meep's ship – a double-bladed _____ ____ (6,5)
31 Ruby Sunday's mum (5)
32 See 12 Across
33 See 21 Across

DOWN

1 One of the Wrarth Warriors – colleague of 1 Across (5)
2 Platform ___ – space station where guests watched the end of the world (3)
4 A Worcestershire Talbot, perhaps (3)
5 Lead character in the two 1960s Dalek movies (2,3)
6 Matron Cofelia, for example (5)
7 Actor who played 10 Across (9,6)
9 Police constable from Devil's End (5)
10 *The ___ Warriors* (3)
11 See 17 Across
13 Character played by Lalla Ward (5)
15 Leader of the Lakertyans (5)
16 He was shot by Councillor Hedin (5)
18 Solon's henchman (5)
22 The Megara claimed: "We are the ___" (3)
23 He led an invasion of Earth from the Moon using T-Mat (5)
24 *Forest of the* ___ (4)
25 Security commander who worked in the Kaled bunker alongside Davros (5)
27 Friend of the Twelfth Doctor who appeared in two of his stories (5)
28 *The ____ of Morbius* (5)
30 ___ de Janiero – city visited by Rory's dad Brian (3)
31 The gateway between our universe and E-Space (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

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LAST ISSUE'S PRIZE WORD: SONTARAN

ESCAPE THE DALEKS! AUDIOBOOK

The Third Doctor himself – the great Jon Pertwee – often had trouble escaping the Daleks, clocking up three stories with this malevolent alien race over his five series in the role. And now they're back to bedevil him once more in this tense thriller by the fiendishly inventive Steve Lyons.

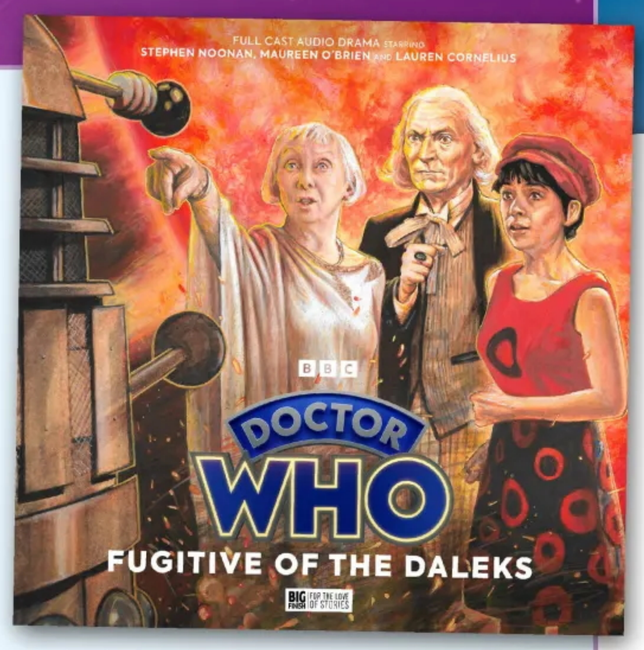
Katy Manning, who played Jo alongside the Third Doctor, reads the story, which centres on an escape room. Three young graduates and their tutor race against time to crack codes, open the exit door and obtain 'A New Life'. The Doctor observes proceedings, but he begins to suspect that something far more sinister lurks on the other side of the door...

Will our newfound friends avoid extermination? You can find out, by entering this competition! **FIVE** lucky readers will win a copy on CD (RRP £11 – also available as a download, RRP £14). Just send us the answer to the question below:

Which of the following actors has been a Dalek operator?

A) John Scott Martin **B)** Derek Martin **C)** Jo Martin

FUGITIVE OF THE DALEKS
AUDIO DRAMA



More Daleks – in this month's release in the First Doctor Adventure range. This full-cast audio drama, written by Jonathan Morris, sees companion Vicki (played, as ever, by Maureen O'Brien) rejoining the Doctor (voiced here by Stephen Noonan) who is travelling with Dodo (Lauren Cornelius).

The Doctor desperately needs Vicki's help, and she's only too happy to oblige. But in the process, the two of them fall into a series of perilous encounters, with the dreaded Daleks never far behind them. What is the mysterious presence inside the TARDIS? And precisely what damage do the Daleks and their agents intend to cause to the flow of Earth's history?

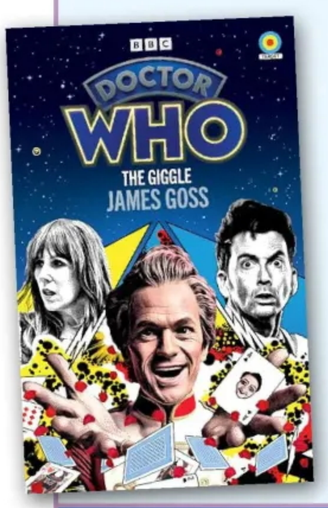
We have **FIVE** copies of the CD release (available from bigfinish.com for £22.99 – CD plus download – or just £18.99 as a download) to give away. To be in with a chance of winning, send us the answer to the question below:

Maureen O'Brien starred in which 2006 Big Finish audio drama?

A) *Year of the Pig* **B)** *Year of the Brig* **C)** *Year of the Wig*

THE STAR BEAST, WILD BLUE YONDER & THE GIGGLE
NOVELISATIONS

Three new books are about to wheeze and groan into existence in shops and online. Gary Russell, Mark Morris and James Goss deliver Russell T Davies' epic anniversary Specials in Target form! Already available as eBooks shortly after broadcast, these adaptations are now available in paperback for you to shelve alongside the ever-growing collection of novelisations.



We're sure you've rewatched these stories, checked out the in-vision commentary and hoovered up all the behind-the-scenes secrets shared by *Unleashed* and in the pages of **DWM**... but now you can relive the entirety of the Fourteenth Doctor's tenure on TV in a whole new way!

We have **FIVE** copies of these books (RRP £9.99 each) to give away. Simply send us the answer to the following question:

Author Gary Russell used to edit which popular magazine?

A) Doctor Who Magazine **B)** *Starburst* **C)** *Beef Bull-etin*

THE REVENGE OF WORMWOOD
AUDIO DRAMA

Long-standing fans of *The Sarah Jane Adventures* will be delighted by the second instalment of *Rani Takes on the World*, which sees the return of the series' original arch-villain and the Bane, if you will, of the Bannerman Road gang's existence. Mrs Wormwood – as played by Samantha Bond – made her debut in the special episode *Invasion of the Bane* that launched the spin-off back in 2007.

Samantha says: "It was a lovely experience. I don't get to play baddies very often and the scripts are captivating". This anthology of audio dramas – written by Lizbeth Myles, Alison Winter and Jonathan Morris – also stars TV regulars Clyde (Daniel Anthony), Luke (Thomas Knight) and, of course, Rani herself (Anjli Mohindra).

This exciting series of adventures is available as a CD and download (£22.99) or download only (£19.99) from bigfinish.com, but we have **FIVE** copies up for grabs. To be in with a chance of winning, send us the answer to this question:

Which *Doctor Who* companion was Clyde reunited with in Tales of the TARDIS?

A) Sarah Jane Smith **B)** Tegan Jovanka **C)** Jo Jones

TERMS AND CONDITIONS

The competitions open on Thursday 4 January to Wednesday 31 January. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names and county of residence will be available on doctorwhomagazine.com. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

THIS ISSUE

Game of Clones

Long missing in action, a TARDIS team is at last reunited in the opening salvo of a series that headlines two famously belligerent foes.

On 15 December 1973, the first episode of *The Time Warrior* introduced viewers to a new race of extraterrestrial monsters, with Linx the Sontaran falling to Earth in medieval England. Now, the 50th anniversary of that initial appearance is celebrated in a new audio mini-series, *Sontarans vs Rutans*, pitting the muscular potato-headed clones against their longstanding nemeses, the devious shapeshifting jellies first seen in *Horror of Fang Rock* (1977).

But why do we find the Sontarans so appealing? "It's a combination of factors," suggests script editor John Dorney. "The design and performance in *The Time Warrior* are great, and that's remained true, with a marvellous collection of actors bringing them to life ever since. Beyond that, there's the fact that they're fun without being risible. They can be amusing and yet still a scary threat, which is a lovely combination. All the way back to the original serial, their unique perspective means their dialogue always has a great edge to it. Also, they have a really interesting and original motivation. The war with the Rutans is their main focus. If they want to invade your planet, you're largely immaterial. You're irrelevant to them. So they're a great vehicle for unique stories within the Whoniverse."

"I think it's something to do with their anger," says Lizzie Hopley, writer of the mini-series' opening episode, *The Battle of Giant's Causeway*.

"Angry people can be very funny – especially if they're quite short and have a head like a potato. Dan Starkey plays the Sontarans in *Sontarans vs Rutans* and he has wondrous timing. He manages to keep an incredible balance of menace, pathos and humour. It's hard not to love them. I certainly fell in love with mine – they're very different and I'd love to see this batch return."

Sontarans vs Rutans comprises four linked tales, each scripted by different writers and featuring different Doctors: the Eighth (Paul McGann), the Sixth (Colin Baker) and the Third (Tim

Above: Script editor John Dorney.

Right: Kevin Lindsay as the Sontaran Linx in *The Time Warrior* (1973-74).

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Available from *penguin.co.uk*

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Rani Takes on the World: The Revenge of Wormwood
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SONTARANS VS RUTANS

The Battle of Giant's Causeway

by **Lizzie Hopley**
starring **Paul McGann** as the Doctor
India Fisher as Charley Pollard
Conrad Westmaas as C'rizz
and **Dan Starkey** as
Commander Caecilius Crassus Procullus

The Giant's Causeway, 55 BC: the Doctor, Charley and C'rizz encounter Sontarans who believe they're Roman legionnaires...

Above: Sean Longmore's cover art.

Below inset: Writer Lizzie Hopley.

Bottom left: The Doctor (Tom Baker) encounters a Rutan in *Horror of Fang Rock* (1977).

Bottom right: Conrad Westmaas and India Fisher.

"As an emotional chameleon, C'rizz identifies with the shapeshifting Rutans."
Lizzie Hopley

Treloar), plus the War Doctor (Jonathon Carley) in the concluding episode.

"The writers had several Zoom meetings where we discussed the shape and general arc of the series in a big collaborative discussion," explains John. "The Doctors we used were part of the original brief, but the companion discussion was an interesting one. We were looking to have the Third Doctor with UNIT, which pretty much meant we had to go for a Season 11 setting, after *The Time Warrior*. Lizzie was very keen to use Charley Pollard, and that gave us interesting opportunities if we paired Charley with the Sixth Doctor, too – the notion that the arc could be happening in a slightly different direction for the Doctor and his companion."

The Battle for Giant's Causeway also reunites the Eighth Doctor and Charley (India Fisher) with their chameleonic Eutermesan companion C'rizz, played by Conrad Westmaas, for the first time since 2007.

"Conrad is a close friend and was responsible for my first Big Finish job, playing the Doctor's companion Gemma Griffin in *Terror Firma* [2005]," says Lizzie. "I was always fascinated by C'rizz because a mental chameleon is exactly what an actor is, and Conrad is extremely good at it. After asking if he'd reprise the role for me, we had a long session discussing how he personally saw C'rizz. It was a fantastic masterclass in character as it was coming from the source."

"When Lizzie suggested it at the writers' Zoom meeting, I was instantly on board with the idea of bringing C'rizz back," says John. "I've got great memories of working with Conrad years ago when I was acting in my very first Big Finish audio, *Faith Stealer* [2004]. He was hilarious, great company, and did the best Zoidberg [from *Futurama*] impression I'd ever heard. More importantly, I could see why it would work on a story level. C'rizz isn't a shapeshifter, but he isn't far off, and it made me think that aligning him with the Rutans could provide some interesting dramatic material."

Lizzie agrees. "As an emotional chameleon, C'rizz identifies with the shapeshifting Rutans, so maybe there's a chance to see them differently? Maybe... for like a split second. I liked playing with that. It's always terrifying to see a companion meet a villain they know nothing about, when *we do*. That feeling of dread and foreboding is brilliant."

So could there be more stories for this TARDIS crew in the future? "I would dearly *love* to take this particular team further," says Lizzie. "They were my first introduction to the Big Finish world and I know their voices so well. I've written extensively for the Eighth Doctor and quite a bit for Charley now, so to have the complete set would be a dream. I could do so much with C'rizz – I've already got the stories planned! Just give me the go-ahead..."

Chris Bentley

OTHER WORLDS

OTHER WORLDS

Mrs Wormwood

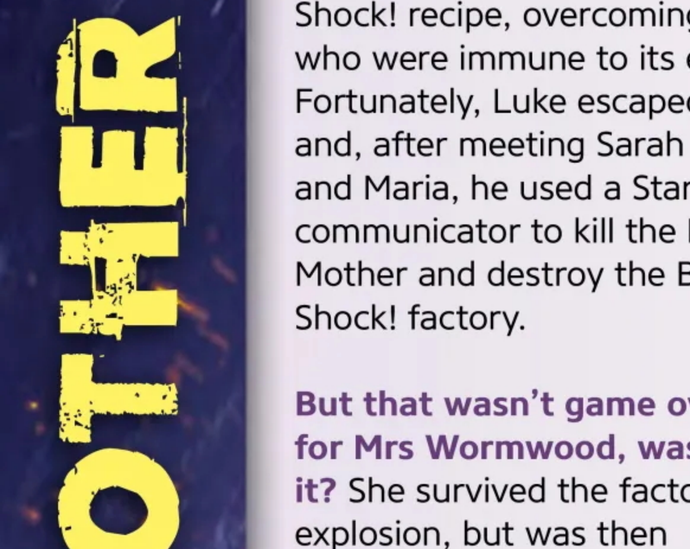
A long-forgotten adversary returns to torment Rani and Clyde in *The Revenge of Wormwood*.

Who is she? The extraterrestrial chief executive of the Bubble Shock! beverage company, who went on the run from her own race after her Earth invasion plan failed. She can read and 'fillet' human memories, but is susceptible to powerful communications signals. She admires perfection but despises flowers.

First appearance: *The Sarah Jane Adventures: Invasion of the Bane* (2007), played by Samantha Bond. Assisted by her siblings in the Bane Kindred, she manufactured, marketed and distributed an organic soft drink contaminated with the secretion of a Bane Mother. Journalist Sarah Jane Smith (Elisabeth Sladen) and her neighbour Maria Jackson (Yasmin Paige) discovered that the Bubble Shock! drink would convert humans into Bane, turning Earth into Baneworld.

Isn't she Luke Smith's real mother? Only in the sense that Mrs Wormwood created him from synthesised human DNA. Luke (Tommy Knight) was an experimental archetype who, she hoped, would provide modifications to the Bubble Shock! recipe, overcoming those who were immune to its effects. Fortunately, Luke escaped and, after meeting Sarah Jane and Maria, he used a Star Poet communicator to kill the Bane Mother and destroy the Bubble Shock! factory.

But that wasn't game over for Mrs Wormwood, was it? She survived the factory explosion, but was then cast out from the Bane Kindred – and found herself a target for bounty hunters, among them the disgraced Sontaran, Kaagh (Anthony O'Donnell). She persuaded him to work with her to find Horath, an ancient cybernetic organism that could command the physical laws of the universe (*The Sarah Jane Adventures: Enemy of the Bane*, 2008).



And how did that work out for her? Not well. She tricked Sarah Jane and Rani Chandra (Anjli Mohandra) into retrieving an alien artefact, the Tunguska Scroll, from UNIT's Black Archive. The Scroll pointed to a neolithic burial site as Horath's final resting place, but, rather than unlocking a tomb, the Scroll opened a portal to another dimension. After Mrs Wormwood double-crossed Kaagh, the angry Sontaran pushed her through the portal and it closed behind her, trapping her in the Vortex.

Where she's remained ever since? Apparently. But you can guarantee she hasn't been idle. I wouldn't put it past her to escape and take her revenge. For the Bane, vengeance is a dish best served with fava beans and a nice Chianti.

Is she romantically involved with anyone? Down, tiger. She'd eat you alive – literally! She only looks human because she uses an image translator to change her appearance.

So what does she really look like? The Bane are a cephalopod race, so Mrs Wormwood's true form is like a cross between a giant cuttlefish and an octopus.

Where have I seen Samantha Bond before? She's probably best known for her role as Moneypenny in the four Pierce Brosnan James Bond films, from *GoldenEye* (1995) to *Die Another Day* (2002). She was also Detective Sergeant Picasso in *NCS Manhunt* (2001-02), Lisa Shore in *Distant Shores* (2005-08) and Lady Rosamund in *Downton Abbey* (2010-15). Her late father, Philip Bond, was the Thal Ganatus in the first Dalek serial (1963-64).

How does she feel about playing Mrs Wormwood again after 15 years? "Getting back into character was really rather easy," says Samantha. "I hadn't forgotten her and she hadn't forgotten me – it's been a lovely experience. I don't get to play baddies very often and the audio scripts are captivating."

Sarah Jane says "I'm asking you, as one species to another, just leave this world." (*Invasion of the Bane*)

Mrs Wormwood says "The sweetest delicacy is the tongue of an enemy that has looked at you and licked its lips." (*Enemy of the Bane*) **Chris Bentley**

Far left: Mrs Wormwood (Samantha Bond) and Commander Kaagh (Anthony O'Donnell) in *The Sarah Jane Adventures*: *Enemy of the Bane* (2008).

Top: Samantha as Moneypenny, with Pierce Brosnan as James Bond, in *GoldenEye* (1995).

RANI TAKES ON THE WORLD

The Revenge of Wormwood
starring **Anjli Mohindra** as Rani Chandra
Daniel Anthony as Clyde Langer
and **Tommy Knight** as Luke Smith in

Time Schisms!
by **Lizbeth Myles**
Podcast fan Anna thinks there's a time traveller working in her local post office...

The Star-Crossed Diversion
by **Alison Winter**
Rani and Clyde wake up in a future in which the Bane have conquered the Earth.

The Ghost of Bannerman Road
by **Jonathan Morris**
guest-starring **Samantha Bond**
as Mrs Wormwood
Rani and Clyde must face their ghosts in Sarah Jane's old house – now locked up, derelict and under UNIT watch.

Rebecca Root

This month, the Doctor's Baker Street housemate encounters another Doctor altogether – plus his nemesis!

Hello Rebecca. You've recorded, with Beth Chalmers and Dan Starkey, the audiobook *The Chaos Cascade*. What were the challenges involved?
The hardest thing was keeping track of the different voices and accents of all the people you're portraying. It was one thing to do a Twelfth Doctor-esque or Missy-esque voice, but it was another thing altogether to create voices for the monsters. One of the creatures had a real rasp on it, which was difficult to sustain. By the end of the session I worried that I'd ruined my voice!

Your character Tania Bell has previously met the Eighth and Ninth Doctors, and she now meets the Twelfth. How do you find portraying her opposite different Doctors?
She's also appeared with Tom Baker and Colin Baker as the Curator. It gives Tania this universal overview of the Doctor, and she recognises that each incarnation has their own quirks.

> **"The hardest thing was keeping track of the different voices and accents."**
> **Rebecca Root**

Did you enjoy working with Paul McGann, Nicola Walker, Hattie Morahan and Tom Price on the Eighth Doctor audio series *Stranded*?
The only time we were in the studio together was the winter of 2019, and it was wonderful to get to know them all. I love the film *Withnail and I* [which starred Richard E Grant and Paul McGann] and I shyly broached the subject with Paul on the first day. I was nervous that he might not want to talk about it, but the opposite was true. We went down the *Withnail and I* rabbit hole all week. He signed a copy of the script for me and told me so many anecdotes... That was three months before COVID changed everything, and all of the other box sets were recorded remotely. I missed spending time with the other actors enormously.

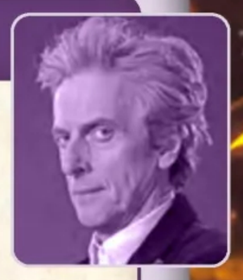
You acted with Nicola again on the TV drama *Annika*. That must have been a lovely reunion?
I'm very fond of her as a person and admire her work as an actor. Nicola said she squealed with delight when she saw my name on the cast list. Paul was in it as well, but I was disappointed he wasn't in any of my scenes as that would have been a wonderful parallel universe of *Doctor Who* in *Annika*.

Tell us about appearing with *The Star Beast*'s Yasmin Finney in *Heartstopper*...
I had a lovely role in that as the principal in her art school. Yasmin is very sweet. She said she was pleased to be part of the *Doctor Who* universe and I told her I do the audios.

Yasmin was front and centre in *Doctor Who*'s 60th anniversary relaunch. How important is it to show the lives of transgender people on screen?
I applaud Russell [T Davies] for doing that. It's another step in the visibility of trans lives, which I've been a small part of [in the BBC comedy *Boy Meets Girl*]. There will be young people watching *Doctor Who* who might question their gender identity and see Yasmin on the show and that will speak to them. Of course, it'd be nice to have some older trans representation on there – hint hint, Russell!

David Richardson

THE AUDIO NOVELS



The Chaos Cascade
by **Colin Brake**
read by **Beth Chalmers**, **Rebecca Root** and **Dan Starkey**
The Doctor's former housemate Tania Bell runs into a previously unknown incarnation: one who's female, dresses in purple and carries a parasol...

Top: Claudia Gironi's cover art.

Far left: Rebecca Root and Nicola Walker.

Above: Rebecca (as Judy) with Harry Hepple (Leo) in the BBC Two sitcom *Boy Meets Girl* (2015-16).

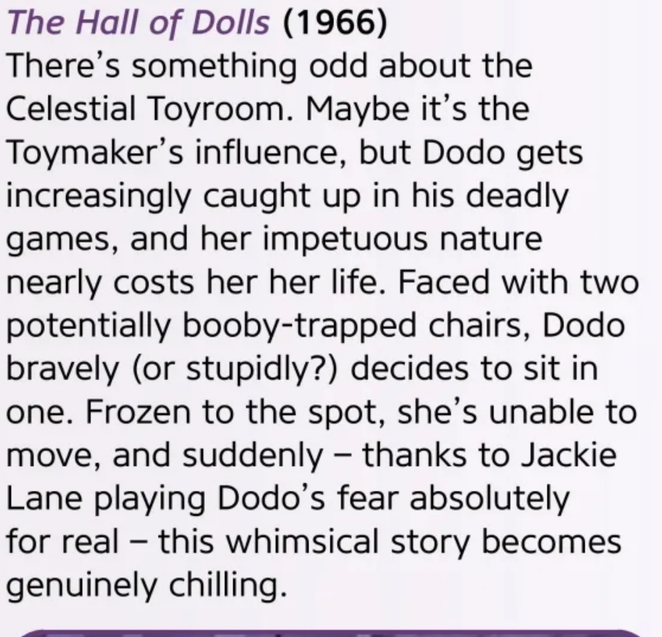
Left: Paul McGann and Richard E Grant in the 1987 film *Withnail and I*.

Dodo Moments

The First Doctor's chirpiest companion returns in *Fugitive of the Daleks* – but which are writer Jonathan Morris' best Dodo bits?

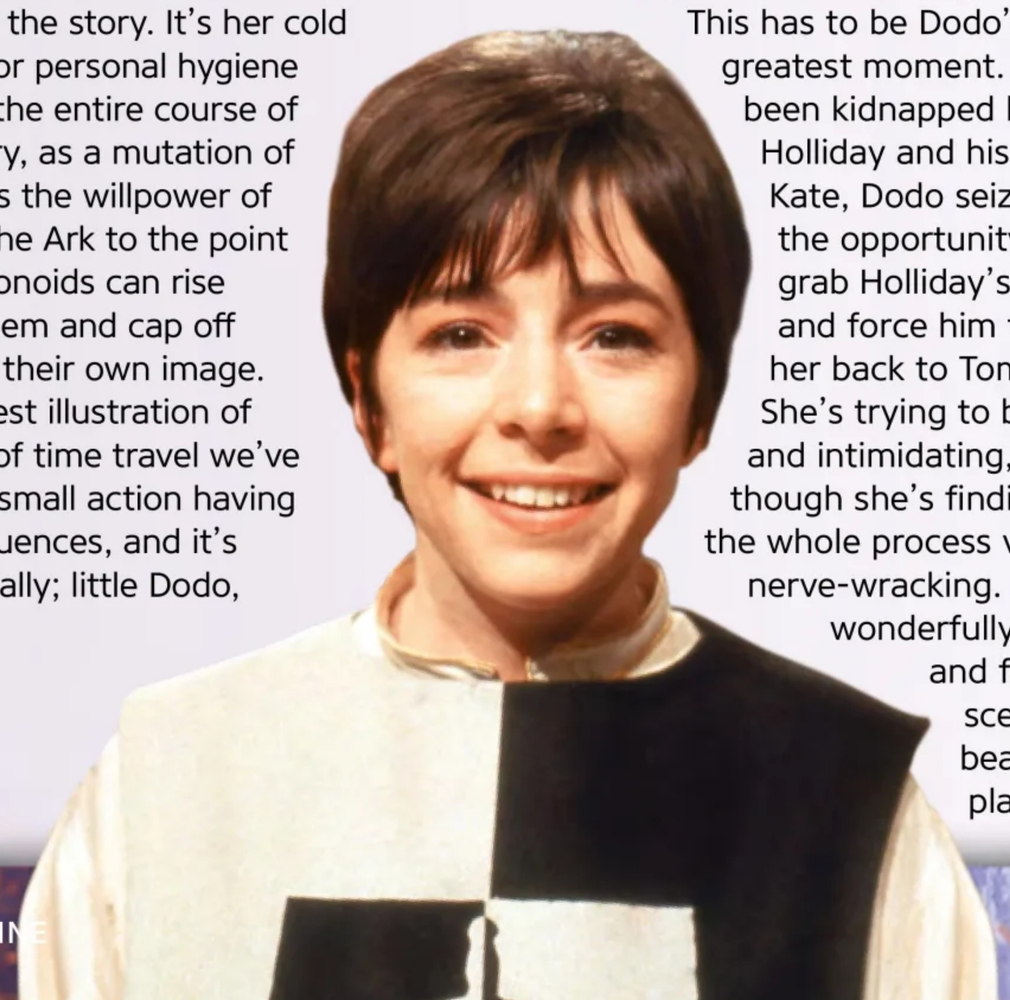
"I bet if you go down that path there, you'll come to the American bison and the Tea Bar."
The Ark: The Steel Sky **(1966)**
It's harder than you might think to find six great Dodo moments. Not because Dodo isn't great – let us be in no doubt, Dodo is great – but because she's only in six stories, and only four of them properly. Her introduction in *The Massacre of St Bartholomew's Eve* (1966) is kind of desultory, and the episode is missing, so her real introduction is in *The Ark* as she strides out of the TARDIS, blithely convinced that it has brought her to Whipsnade Zoo. And that's the key thing about Dodo. After a run of the Doctor being accompanied by well-spoken people from the future, she's the first working-class, down-to-Earth companion who refuses to take any nonsense. A bit mouthy, a bit headstrong, she's basically the 1960s Donna Noble.

"The statue. They've finished the statue."
The Ark: The Plague **(1966)**
The other reason *The Ark* serves as Dodo's introduction is that for the first (and unfortunately, only) time, she's at the centre of the story. It's her cold – and her poor personal hygiene – that alters the entire course of human history, as a mutation of the virus saps the willpower of the crew of the Ark to the point where the Monoids can rise up against them and cap off the statue in their own image. It's the starkest illustration of the dangers of time travel we've ever had – a small action having huge consequences, and it's depicted literally; little Dodo, staring up at this massive edifice she's unwittingly altered.



"I think I'm turning to ice, Steven."
The Celestial Toymaker: The Hall of Dolls **(1966)**
There's something odd about the Celestial Toyroom. Maybe it's the Toymaker's influence, but Dodo gets increasingly caught up in his deadly games, and her impetuous nature nearly costs her her life. Faced with two potentially booby-trapped chairs, Dodo bravely (or stupidly?) decides to sit in one. Frozen to the spot, she's unable to move, and suddenly – thanks to Jackie Lane playing Dodo's fear absolutely for real – this whimsical story becomes genuinely chilling.

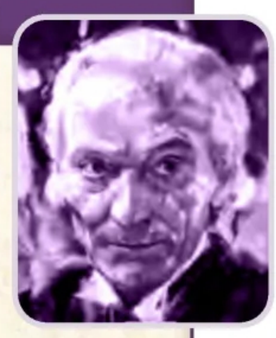
"I shall try not to kill you. I shall aim for your arm."
The Gunfighters: Johnny Ringo **(1966)**
This has to be Dodo's greatest moment. Having been kidnapped by Doc Holliday and his fiancée Kate, Dodo seizes on the opportunity to grab Holliday's gun and force him to take her back to Tombstone. She's trying to be tough and intimidating, even though she's finding the whole process very nerve-wracking. It's a wonderfully sweet and funny scene, beautifully played.



"There's something very satisfying in destroying something that's evil!"
The Savages: Episode 4 **(1966)**
Barely a day passes without me lamenting the fact that this story is almost entirely missing. I'd love to see the scene in Episode 2 where Dodo threatens to smash the Elders' life-draining machine because it must "cost a packet". But we *can* see the moment when she finally carries out her threat. A brief clip from the final episode exists, with Dodo launching herself at the machine, gleefully whacking away at it with a metal bar. You go, girl!

"Oh, I see! This is later on for you!"
Fugitive of the Daleks **(2024)**
Being so grounded and funny, Dodo is an absolute dream to write for. And one of my favourite bits in *Fugitive of the Daleks* is when she meets Vicki for the first time. She's heard about Vicki from Steven, of course, but is surprised when Vicki turns out to be an elderly woman. And, Dodo being Dodo, she has to put her foot in it...

THE FIRST DOCTOR ADVENTURES



Fugitive of the Daleks

starring **Stephen Noonan** as the Doctor
Maureen O'Brien as Vicki
Lauren Cornelius as Dodo
and **Nicholas Briggs** as the Daleks
What is the mysterious presence inside the TARDIS? And what damage do the Daleks and their agents intend to cause to the flow of Earth's history?

Puzzled

On a barren planetoid orbiting a dying star, the Third Doctor and Jo Grant join Professor Umbra and her students to solve an escape-room game in an ancient tomb. But the Doctor suspects the game is a trap set by the Daleks, with a hideous reward for ingenuity...

"I've done a handful of escape rooms, including a *Doctor Who*-themed one, and I do enjoy them," says author Steve Lyons, revealing the inspiration for his *Escape the Daleks!* audiobook. "I guess I've liked the idea since watching *The Adventure Game* in the early 1980s. That was a science-fiction-themed game show, in which celebrities tried to escape the planet Arg by solving puzzles. The consequences of failure were quite dramatic. I think my childhood trauma at seeing *Blue Peter* presenter Lesley Judd 'evaporated' for stepping on the wrong drogna might have fed into this story."

Set between *Planet of the Daleks* (1973) and *The Green Death* (1973), this new story is narrated by Jo Grant herself, Katy Manning, who performs a surprising variety of voices for 23rd-century treasure hunters Umbra, Charl, Bloom and Rinnick.

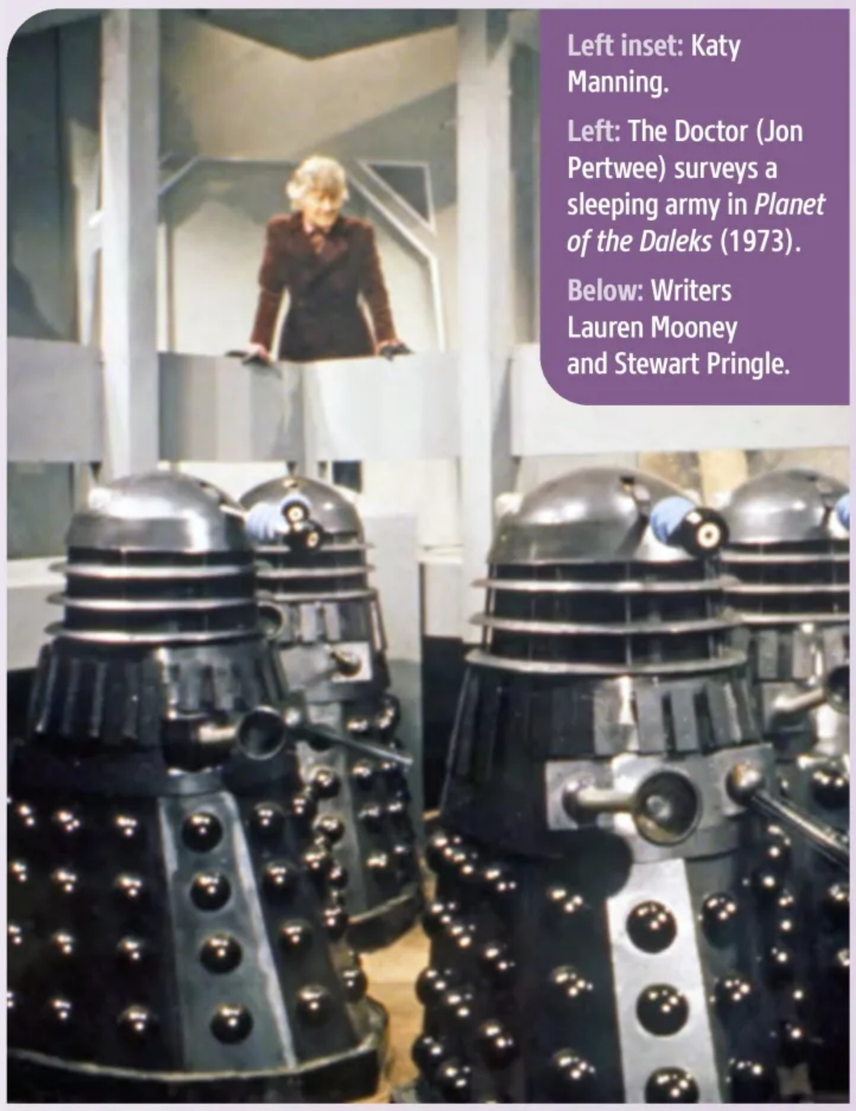
"The Third Doctor and Jo are a great combination for any adventure – they have the perfect Doctor/companion dynamic," says Steve. "I picked this team because I haven't written a full-length story for the Third Doctor before and because it gave me a shot at working with Katy Manning.

"I didn't know Katy would be the reader, but I really hoped she would be, so I did imagine the words being read in her voice as I wrote them. I gave the briefest possible descriptions of how each character should sound – from 'birdlike, excitable' in one case to just 'young, male' in another. So I left plenty of room for Katy to do her thing!" **Chris Bentley**

THE THIRD DOCTOR

Escape the Daleks!

by **Steve Lyons**
read by **Katy Manning**
The Doctor and Jo find themselves in an escape room... with something sinister on the other side of the exit door.



Left inset: Katy Manning.

Left: The Doctor (Jon Pertwee) surveys a sleeping army in *Planet of the Daleks* (1973).

Below: Writers Lauren Mooney and Stewart Pringle.

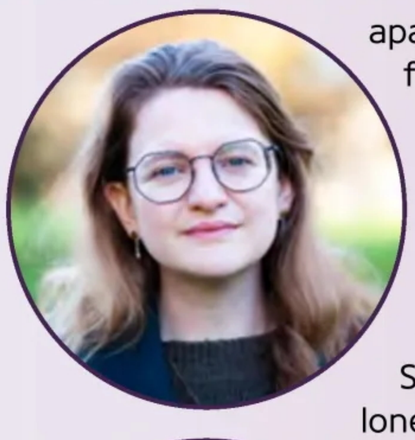
Twigged

The disappearance of a young boy draws Rhys Williams (Kai Owen) into a nightmare of folklore and superstition when he discovers a house infested with poppets – sinister twig dolls fashioned with evil intent.

"This story started with range runner James Goss essentially giving us a one-word prompt: 'poppets'," explains Lauren Mooney, who co-wrote the latest *Torchwood* audio drama with her partner, Stewart Pringle. "We're really interested in finding ways for stories in this range to speak to folkloric traditions and explore a folk-horror adjacent style, so I guess he knew it would float our boat."

"I'd always been interested in poppets," Stewart adds, "and in household magic, folk magic and things like that – when people move into a house and find shoes and dolls buried in the walls and chimneys to ward off evil. Somehow all of that suggested a story about a house where something awful has happened, and might still be happening."

Poppet takes place shortly after the events of *Children of Earth* (2009), with Gwen, Rhys and Anwen on the run. "When we meet Rhys here, he's been apart from Gwen and Anwen for a few months, and he's missing them," says Stewart. "He's living under an assumed identity in a little Welsh town. Nobody really knows who he is, or what he's doing there. So he's vulnerable, he's lonely, and he's questioning how successful he's been as a husband and a father."



"Being separate from his child gives him particular access to the opening of this story, where he meets a mother whose own child seems to have gone missing," explains Lauren. "We thought Rhys would have an emotional access to that feeling that would make him particularly sympathetic and want to help – the feeling that if he can't help Anwen, at least he can do this." **Chris Bentley**

TORCHWOOD

Poppet

by **Lauren Mooney** and **Stewart Pringle**
starring **Kai Owen** as Rhys Williams
There are wooden figures in the walls of a missing child's home... and the next-door-neighbour isn't what he seems.

THE DWM CHRISTMAS QUIZ ANSWERS

Time to cast your mind back to that distant pre-Fifteenth Doctor era and check how you fared with our Christmas quiz. Eddie Robson has all the answers...

1) Sharon.

2) Blue (yes, really).

3) The *Doctor Who Yearbook 1996*.

4) Toby Longworth.

5) Angela Rippon.

6) Metebelis III (as seen in *The Green Death*, 1973, and *Planet of the Spiders*, 1974).

7) Necros (in *Revelation of the Daleks*, 1985).

8) *Smith and Jones* (2007).

9) Strategist (introduced in *Victory of the Daleks*, 2010).

10) Dan Lewis (in a teaser shown after *Revolution of the Daleks*, 2021).

11) 1023.

12) Graham Williams.

13) Fenric (from *The Curse of Fenric*, 1989. Their chess game was a stalemate).

14) Stockbridge.

15) David Bailie (previously Taren Capel in *The Robots of Death*, 1977).

16) A Sea Devil.

17) *The Six Doctors* (the sixth would have been an impostor).

18) 1973, 1993 and 2013.

19) Richard E Grant (in the 2003 webcast *The Scream of the Shalka*; he'd previously featured in the 1999 Comic Relief adventure *The Curse of Fatal Death*).

20) 3D (although a very different process from *Dimensions in Time*!).

21) *The Abominable Snowmen* (broadcast 1967).

22) *Colony in Space* (1971; novelised as *Doctor Who and the Doomsday Weapon*).

23) *Robot* (1974-75; as *Doctor Who and the Giant Robot*).

24) *Destiny of the Daleks* (1979).

25) *The Visitation* (1982).

26) *The Two Doctors* (1985).

27) *The Fires of Pompeii* (2007).

28) *The Day of the Doctor* (2013).

29) *Twice Upon a Time* (2017).

30) *The Witchfinders* (2018).

31-36) The First Doctor (William Hartnell), the Third Doctor (Jon Pertwee), the Fourth Doctor (Tom Baker), the Tenth Doctor (David Tennant), the Thirteenth Doctor (Jodie Whittaker) and the Fifteenth Doctor (Ncuti Gatwa).

37-44) Susan Foreman, Jo Grant, Sarah Jane Smith, Rose Tyler, Gwen Cooper, Martha Jones, Amy Pond and Ruby Sunday.

45-50) Daleks, Koquillion, Cybermen, a Sea Devil, a Weeping Angel, the Bane Mother, Missy and the Male Leaf Dragon.

51) No.

52) Yes.

53) Yes.

54) No.

55) Yes.

56) No.

57) No.

58) Yes.

59) Yes (it's the Epiphone G-400 Pro he plays in 2015's *Hell Bent* – not the Yamaha SGV-800, which debuted in *The Magician's Apprentice* the same year).

60) No.

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